

VOL. 2 NO. 21

# strangled

70p

**JJ in Japan**

**British Tour Diary**

**Sound Sculpture**

**Dave Talks to SFS**





# strangled

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## STRIPPER STRIKE STRIFES STRANGLERS

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POPULAR singing group, The Stranglers, resorted to drastic measures this week as a nationwide strike by striptease artists threatened to disrupt live performances. However, the band improvised and shows went ahead as planned with only a few minor changes.

## MERCHANDISE

### T-Shirt Quality

From now on all SIS T-shirts will, at no extra cost, be of an improved quality. We have switched to an American-style shirt which is machine-washable (but not at high temperatures!). The fibre content is 50% cotton and 50% synthetic. All the T-shirts we sold on the recent British tour were of this quality, except for the French tour shirt which was American, so many of you will already have appreciated the difference.

### Feline T-Shirts

Our stock of French Feline tour T-shirts has sold out, but we can now supply Feline T-shirts with sleeves.

### Bath Sheets

We have now sold out of black embroidered towels and will not, unfortunately, be getting any more for a while. However, all is not lost for you Bathersinblack. You can now wrap yourselves completely in an enormous black embroidered bath sheet (90 x 150 cm) of the same excellent quality as the bath towels. When all the bath sheets have been sold we shall look into the possibility of other black bathroom items — a bathrobe perhaps, or hand towels.

### Car Stickers

Some of you may have noticed the **Aural Sculpture** car stickers we were selling on the tour. We still have some in stock, so all those of you lucky enough to own a car can brighten (?) up your vehicle.

### Folio

Some of you were understandably confused by the advertisement placed by IMP in the last *strangled* for the "Aural Sculpture Matching Folio". The "Aural Sculpture Folio" is in fact a songbook, containing the music and lyrics to the tracks on the **Aural Sculpture** album, along with black and white photographs of the band and an introduction by Chris Twomey. If you order this item from us would you please send the amount shown on our order form because the price shown by IMP in their advertisement did not include postage and packing.

### Aural Sculpture Ties

The Raven tie has now given way to the more current **Aural Sculpture** design at the same price.

### Tour Programmes

We also still have some tour programmes left, so if you missed your chance to buy one at a gig, they are available from us at SIS. If you look at the latest order form you'll see we've knocked a quid off.

### Catbags

Sorry, we have no Catbags left now.

### Prices

See enclosed order form for current prices and postage and packing charges.



# EDITORIAL

## BAND NEWS

### EUROPEAN TOUR

The success of the latest album in Europe led to a 38-date tour of ten European countries, many of which had not been visited for a few years. The band played in a complete mixture of venues, some of them for the first time, and there was only one serious technical problem at Bielefeld in Germany where the gig had to be cancelled in order to avoid a Nice-type fiasco. The problem related to the power supply of the venue and was thus beyond the control of the band and crew. This was most unfortunate because the gig was completely sold out and the band were very unhappy to disappoint their audience. At Bari, in Southern Italy, a different type of problem arose when the Italian police refused, for reasons best known to themselves, to allow more than 500 people into the gig, thus excluding 2,000 ticket-holders. The band felt that to play in these circumstances would be asking for a riot and refused to play until all ticket-holders were let in. Eventually the police gave in and the 2,000 excluded ticket-holders were admitted. The band then went on and played another successful gig.

At Clermont Ferrand The Stranglers' booking was accepted subject to a sports event taking priority because the venue is a sports hall. When a sports event came up the gig was transferred to Montluçon, but the promoter was left with insufficient time to organise it so, regrettably, Montluçon also had to be cancelled.

An interesting change from the gig routine was a TV show the band did at the Cartier Foundation, just south of Paris. This is a French stately home which Cartier use as an arts centre. In the grounds there is a huge sculpture formed from discarded metal parts of the Eiffel Tower and another consisting of 150 cars mounted in a huge concrete block. It is just possible that the Ear may find its final resting place here and that the band may return to play a gig in these unusual surroundings.

As I mentioned on the Janice Long show on Radio One on 23 April, the band met Friedrich Wessbecher in Germany. You will find an article about him and an example of his work in the *Aural Sculpture* tour programme. Friedrich would like to build a set full of sculpture for the band to perform in but the work would take him about six

months. Whether or not this will prove possible to arrange we cannot yet say but both Friedrich and the band seem very interested in this type of collaboration. Watch this space.

On the European tour the four Vladimir episodes plus the *Aural Sculpture* manifesto were played on tape before the start of each gig to the accompaniment of a slide show. The slides were of John King's paintings and sculptures, some of which appear in our tour programme.

During the British tour there were set changes and this evolutionary process continued in Europe. The most interesting set change was the live performance for the first time of *Shaking Like a Leaf* — one of the tracks I would have liked to see on the album but which, I'm afraid, most British fans will have to wait to hear. The set also came to include *Skin Deep*. Saz managed to get to Paris and has kindly supplied the following track listing from that gig:

*Something Better Change*

*Uptown*

*Dead Ringer*

*No Mercy*

*Souls*

*Nice 'n' Sleazy*

*Skin Deep*

*Let Me Down Easy*

*Midnight Summer Dream*

*European Female*

*Golden Brown*

*Strange Little Girl*

*Peaches*

*Shaking Like A Leaf*

*Death and Night and Blood*

*Threatened*

*Punch and Judy*

*Hanging Around*

*I Feel Like A Wog*

*Down In The Sewer*

**ENCORE**

*The Raven*

*Toiler On The Sea*

Readers who attended gigs in the early days of the band will remember Johnny Rubbish (pics and interview in *strangled* 11). Johnny was re-incarnated at the Paris gig as The Singing Druid, a role suggested by Jet, and entertained the Paris audience with performances of such long-

standing French favourites as *Rule Britannia* and *God Save the Queen* to a mixed reception.

### Australian Tour

Here are the dates:

### MAY 1985

9 CANBERRA	University
10 SYDNEY	Hordern Pavilion
11 BRISBANE	Festival Hall
12 NEWCASTLE	Workers' Club
14 SYDNEY	Selina's
15 MELBOURNE	Palais
16 ADELAIDE	Apollo Stadium
18 PERTH	Entertainment Centre

No, sorry, Mead Gould are not arranging a weekend "Skipper Trip" to Australia. It would cost a bit more than the £45 for the recent Utrecht trip about which you can read on another page. I see that Jackinblack managed to disgrace himself in Utrecht but I digress. There is currently a lot of interest in The Stranglers in Australia and the signs are that the tour may well sell out. The first Sydney gig is to be in a venue with a capacity of 5,800 and, as I write, 5,500 tickets have already been sold.

### Future Plans

After Australia, the Pink Pop Festival on 27 May and the line-up includes The Stranglers (of course), King, Chris Rea, China Crisis, Steel Pulse, Jason and The Scorchers and Gaga.

As if this isn't enough touring for one year, the band are open to the idea of an American tour. Nothing definite yet.

vocalist and Jet Black as drummer and producer. The song will shortly be released as a single on the SIS label and the band will be called, appropriately "The Marriage of Convenience".

### LAUNCH PARTY

From the letters we receive at SIS it is clear that many of our readers would like the opportunity to get to know other people who share their interest in The Stranglers, so we are considering the idea of a party at a London venue to launch the SIS single *My Young Dreams*. We would like to kill several birds with one stone: to give you the chance to hear *My Young Dreams* and its B-side, to meet some of the people involved in the recording, to talk to Nik about rare Stranglers' recordings, to see and hear rare Stranglers' material before the bar opens and you get too pissed to appreciate it. We have other ideas but would rather not say too much until firm arrangements have been made for this entirely new kind of SIS event.

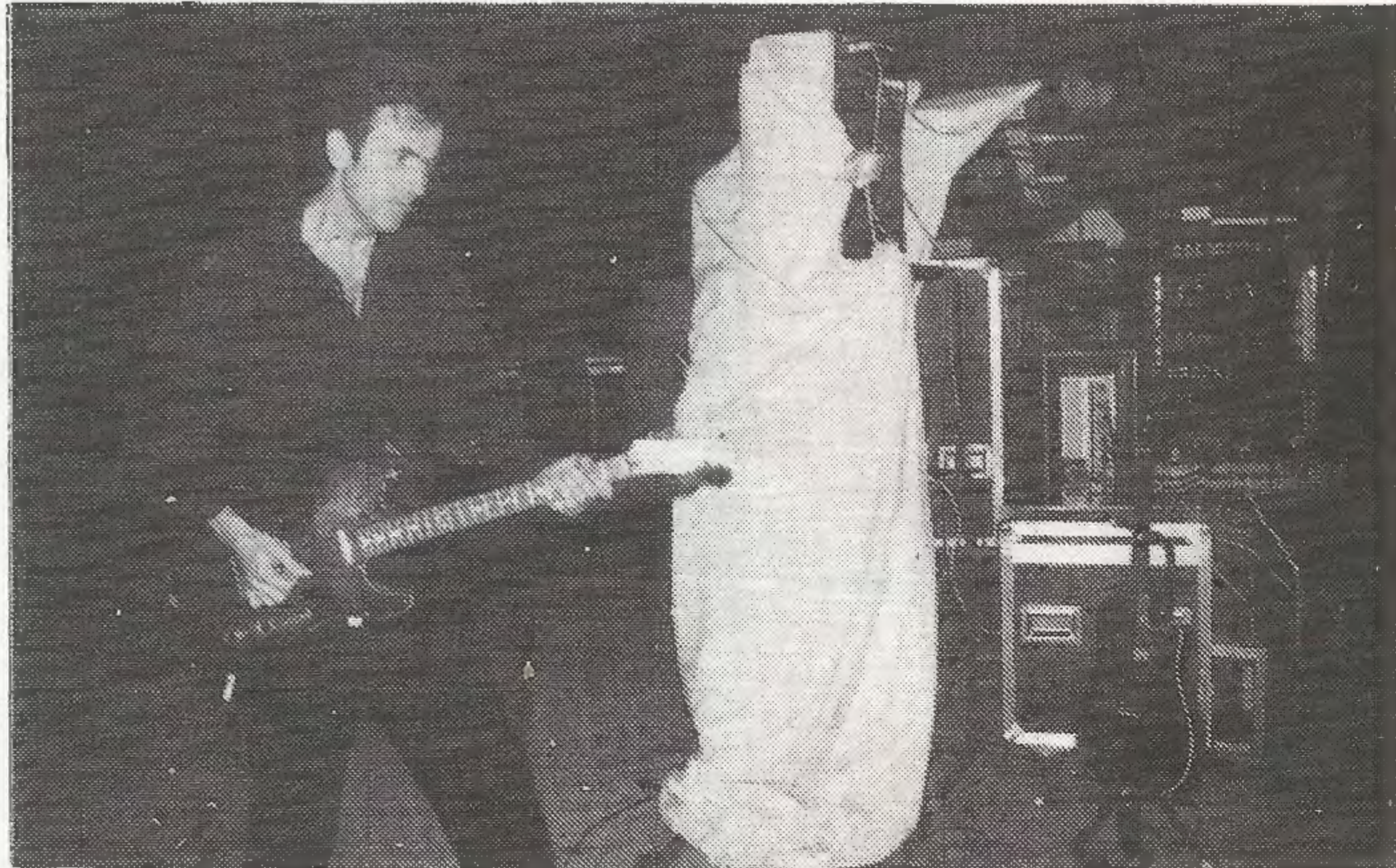
We cannot fix a venue and date until we have an idea of numbers and are certain that the single will be ready but it looks now like June or July. If interested please send us a SAE marked "Party" and let us know how many tickets you would want to buy. We will send you full details as soon as we can. We do not plan any restriction on the number of guests unless the numbers look frighteningly big, in which case subscribers will receive priority.

**Paul**

### MY YOUNG DREAMS

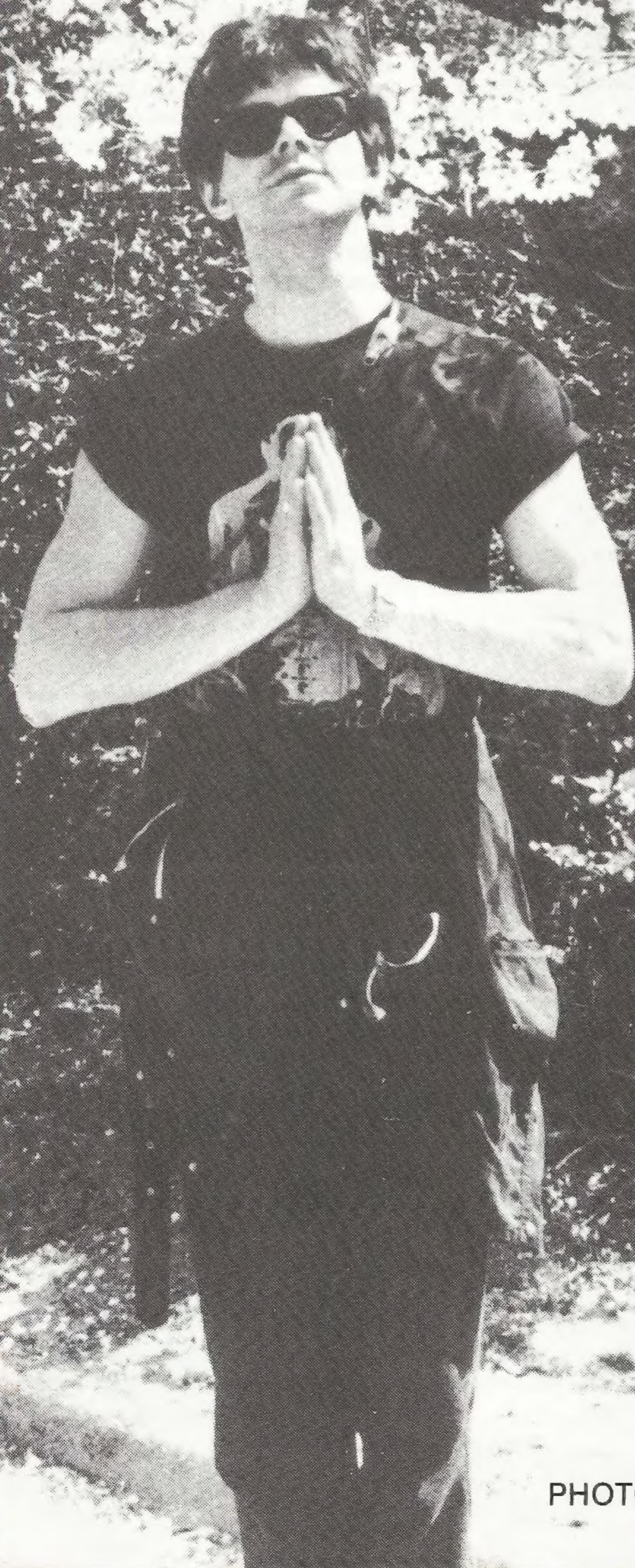
*strangled* 19 carried an article about the recording of *My Young Dreams*, an early Stranglers' song, by a band including Chris Twomey as

PHOTO: DANA BLATT



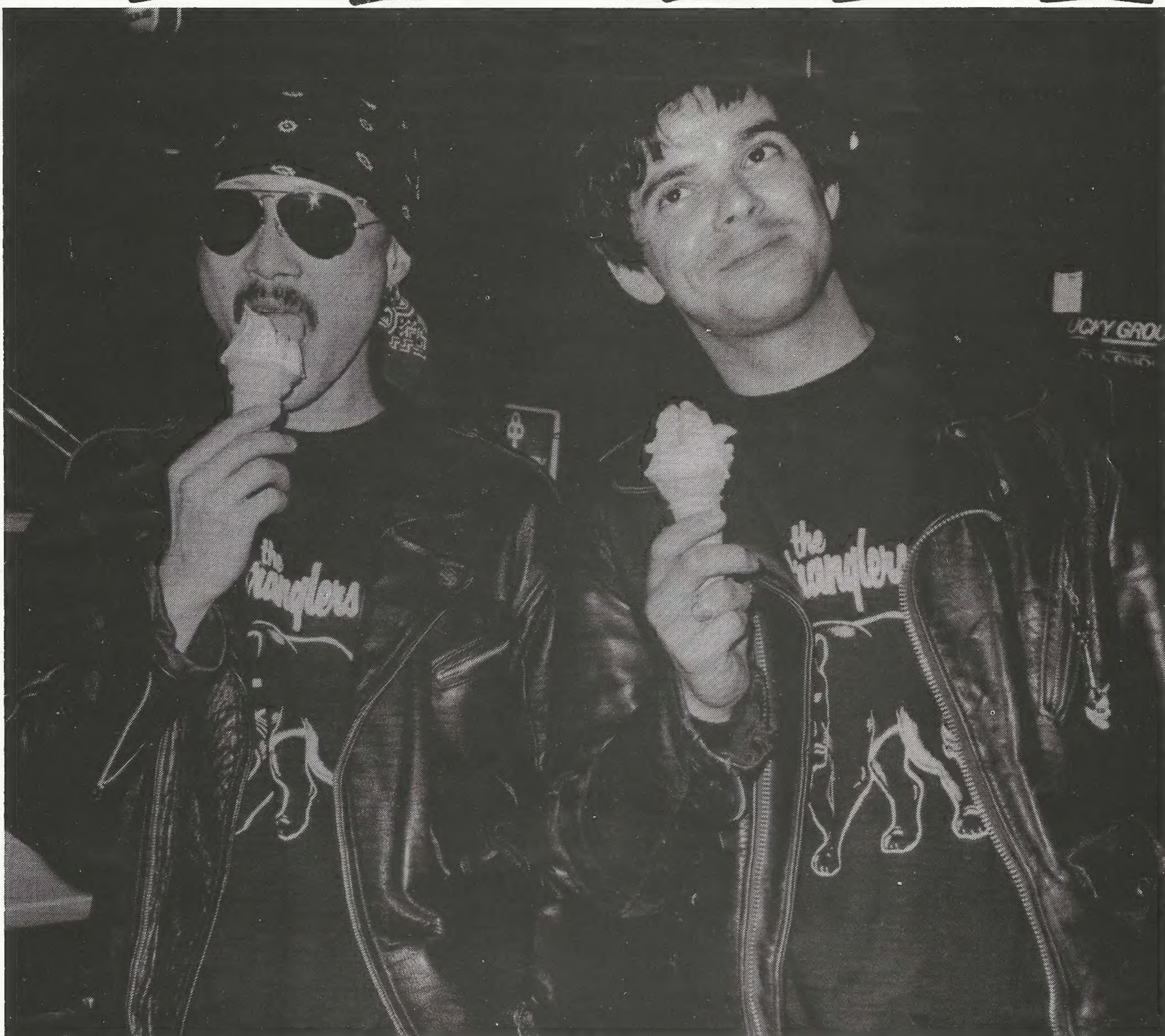


# JJ IN JAPAN



PHOTOGRAPHS BY YASU MARUKAWA





*I knew the ice-cream*

It was just after The Stranglers had finished the February '84 recordings in Brussels for *Aural Sculpture*. I'd paid half of my tuition fees for Berlitz Düsseldorf, where I was meant to be learning German. I'd decided to learn German and every year we do split up from each other for a while, just so we can get fresh inputs. So, I got back to the house and amongst all the brown envelopes and everything there was a letter from Japan, which I opened and it was from my old friend Keith, who's the drummer of ARB.

**"... every year we do split up from each other for a while, just so we can get fresh inputs."**

I should explain that when I was studying karate in Japan I met a guy, Keith, who'd just started his band, ARB — about five or six years ago, and he was kind enough to put me up in his apartment in Tokyo. It was quite big by Japanese standards,

because it had originally been intended for the whole band and he was living there by himself. So he let me stay there and he introduced me to heavy sake drinking, or as it's called when it's warm sake, *atsukan*, and I introduced him to white wine, which was The Stranglers' tippie at the time, but isn't anymore since the Germans started sweetening it. He nursed me when I got my ribs broken by my teachers and ever since I've been indebted to him.

In his letter he said, "Dear JJ, Please come over to Japan immediately because our bass player's been sent to prison and you're the only guy we think could help us in such a short time because we have a series of dates, culminating in the All Japan Rock Festival at Hibiya Park. Can you do it?"

Well, it just so happened that I had the time spare really. When a friend calls you, you obviously have to go. So I shelved my plans for learning German in Düsseldorf and made plans to go to Tokyo instead. This was the middle of March 1984.

I phoned them up and said yeah, of course I was interested. They said it would be for a period of five weeks, in which case they would send me a tape of all the songs by return of post.

**"Well, it just so happened that I had the time spare really. When a friend calls you, you obviously have to go."**

So they sent twenty-two songs, if I recall, which I had to start learning straight away. That's quite a lot to memorise, with the arrangements and everything, especially since I don't understand Japanese very well, to say the least. I went to Tokyo and the first night I was very tired but had to go through the ritual of a few beers, meeting the whole band, all their managers, tour managers and the office staff ARB have — they're a very tight, good team. We were having a few beers, having lots and lots of *atsukan* and eating and I can't remember anything after that. I just



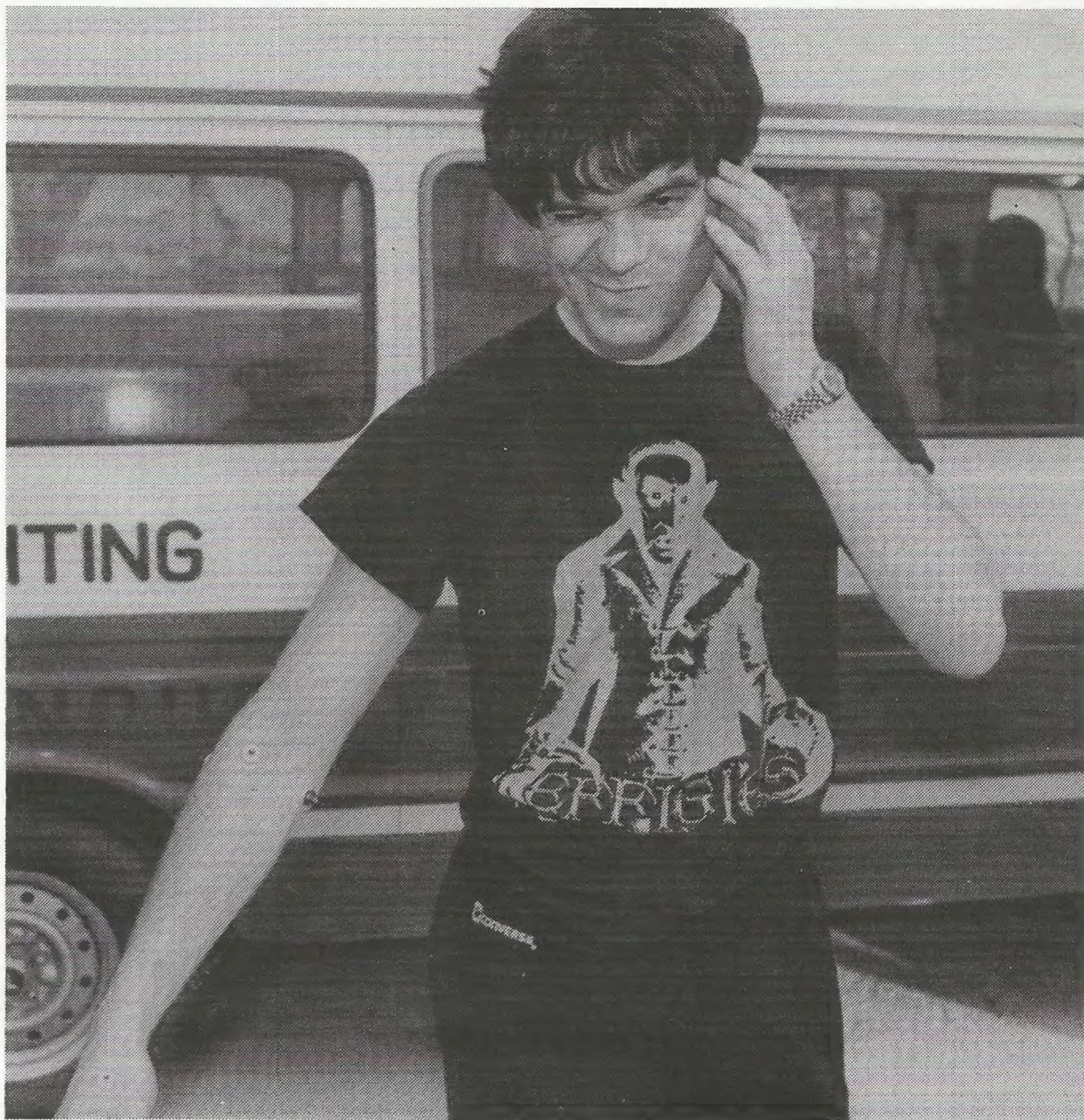
# JJ IN JAPAN

slept — one of the best sleeps I've ever had — especially when you think it's an 18-hour flight stopping for an hour in Anchorage, Alaska. So then I had three days of rehearsals, three days in which to learn the whole set of nineteen to twenty-two numbers and then the first gig. I made a few mistakes but basically I got to terms with it because it was quite high energy stuff and also because I was living and breathing the numbers day and night. I was rehearsing from maybe 2 o'clock till 8 o'clock every day and also before that, in the mornings, I'd be learning the stuff by myself with a Walkman and a bass. The first concert was in Kochi, which is on the smallest of the four main islands which make up Japan, that island being Shikoku. It's one of the most agricultural parts of Japan, the least sophisticated of the four areas. The four islands are: in the north Hokkaido, the main island Honshu, in the south Kyushu and the small island Shikoku.

It was just before this concert that I was introduced to a new form of medical treatment called *mokusa*. I noticed that Keith had these little pellets which he stuck all over his body and set fire to. They're about half an inch long and they burn down to the base of the pellet. Then he'd pull them off. He'd place them in various strategic positions and set fire to them. It's a combination of dried herbs and various other substances and a kind of charcoal which, when placed on the various points on the lines of the meridian, which are the same as in acupuncture or acupressure (*shiatsu*), temporarily relieve various pains and strains. So I brought back loads of boxes of these things which I've since used on various people. You set fire to the little pellet and it lasts about two or three minutes. You get a slight burning sensation, a slight sting, when it gets to the end of the pellet, but it does seem to work.

We moved on to the southern island, Kyushu, the warmest part of the main Japanese islands, Fukuoka being the main town there and the home town of the lead singer of ARB, Ryo Ishibashi. The day before the concert, since we were in Ryo's home town, he showed us around the parks and museums, where I saw a Zero fighter, one of the original World War Two fighters, which pilots and kamikazes used. But when the kamikazes used them they only had enough fuel for a single outward flight.

The concerts were in general all very good, and the kids were very excitable. The strange thing is that all the concerts start no later than 6.30 in the evening, so that people can go straight from school or the office to



*Ain't nothing to it!*

the concert and then they can still have an early night. I wonder what the reason is behind that? Noise? Or so they can go to work early the next day? It's strange though, because probably most Japanese cities are twenty-four hour cities. In the downtown areas, in most areas, you can find a twenty-four hour bar, things like *akachochin*, or twenty-four hour supermarkets. Japan is much more twenty-four hour than Britain. These *akachochin* are often canvas-covered huts where you can have *atsukan* or cold sake and lots of little snacks. They're roadside bars, right on the pavement and you see people getting totally pissed after work, lots of men, because you hardly ever see women in bars in Japan unless they are serving.

**"Well, if they are yellow monkeys, they're the smartest yellow monkeys I've ever met and the most beautiful too."**

We then went to Nagasaki, which was most impressive. You may remember that Nagasaki was one of the two towns which were obliterated by a nuclear bomb. Its major claim to fame is that it was the second town ever to be destroyed by a nuclear bomb. Several days before it was Hiroshima. And people are still dying from it.

38,000 people died in the Nagasaki blast and by December 1945 the toll had risen to over 73,000. Obviously we visited the Peace Memorial.

It's interesting to note that the Japanese are, so they say, among the most pacifist people in the world and yet the latest figures show, I believe, that their army has the fourth greatest expenditure in the world. Not many people know that. They have the *Jieitai* — the so-called self-defence force. What's happening is that they're stealing plans from other countries for various planes and then not informing the people they should, the Americans, and the irony is that the Americans now want the Japanese to rearm, although all these years the Japanese have been part of an American-Japanese accord, a peace treaty, since the war, which involved them not rearming or just having a minimum self-defence clause. So, under the terms of this treaty they claim they are not arming, nevertheless the Americans want them to rearm, which would in fact be in contravention of their treaty. It's obvious that because they are very strong American allies they would in fact be the strongest bulwark against the Russians in that part of the world because they are very close to the Soviet Union.

For a while now I've been talking to various members of ARB via mutual friends who come over to England



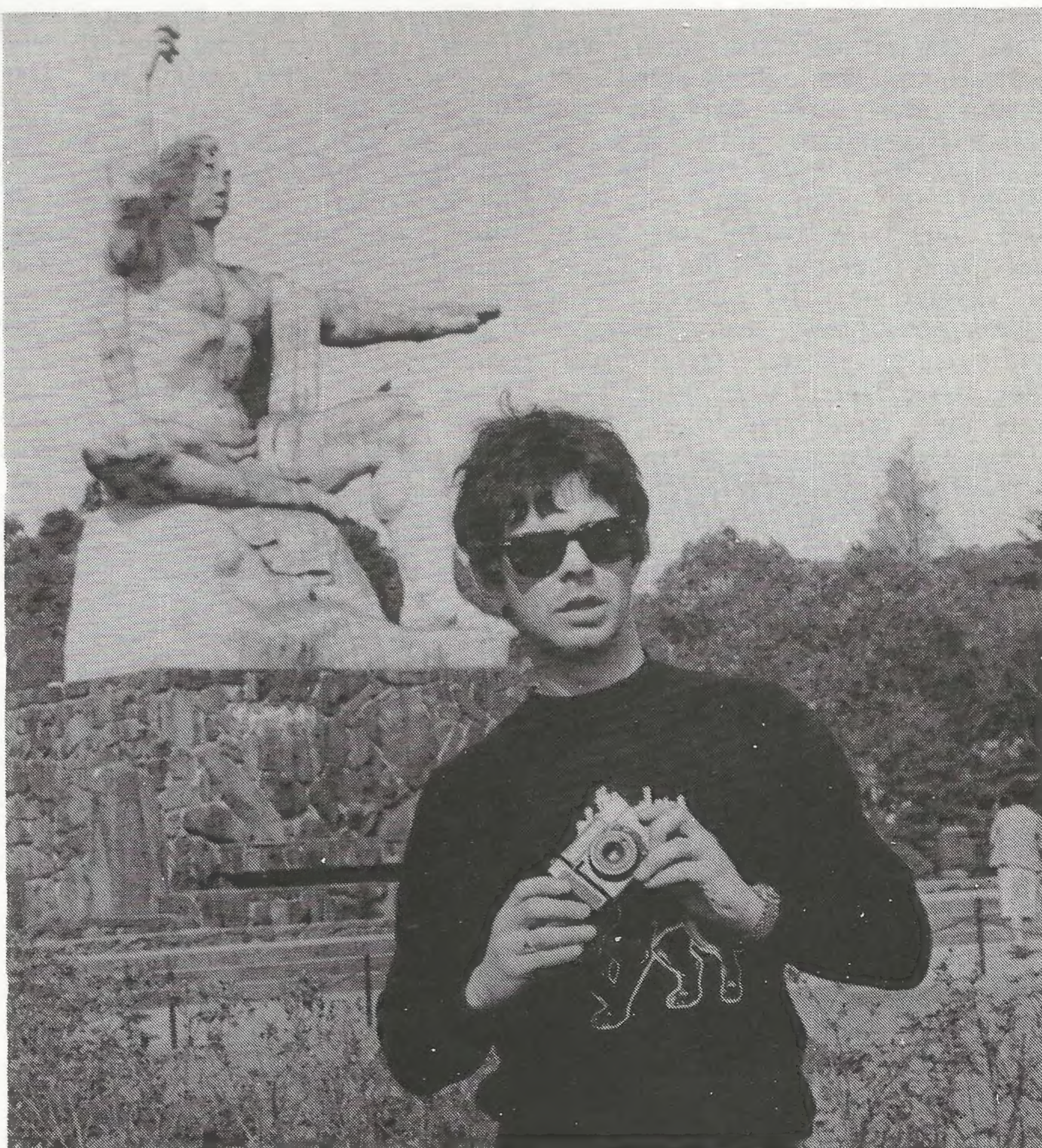


JJ, Mitsuhiro, Keith and Ryo

occasionally, or by post, about the possibility that I might produce them at some point or that they might come over to England and we could work together. In between these series of dates we had ten days of not touring and it was scheduled that they should go into the studio and record a single; two tracks — one called *Yellow Blood* and one called *Fight it Out*. So we recorded these at probably one of the most modern studios I've ever seen in my life, using an English SSL desk — the RCA Victor Studio in Tokyo. Ryo, the lead singer, mixes English words into his Japanese lyrics and the song *Yellow Blood* is about the fact that, in the past, people have often called them "monkey faces" or "yellow monkeys" which is a pretty pejorative term. Well, if they are yellow monkeys, they're the smartest yellow monkeys I've ever met and the most beautiful too. Ryo's lyrics often retain little remarks of poignant interest. These two tracks appeared on the RCA Victor LP *Yellow Blood* with me playing.

During the ten days between the series of dates I also managed to meet a lot of people who wanted to talk about The Stranglers and do a few interviews.

During the five-week stay, Tokyo, or more precisely Keith's flat, was where I was based. Even after the majority of concerts we would return



At the Nagasaki Peace Memorial



## JJ IN JAPAN

there, So after a while I became the resident *Gaijin* (foreigner). When foreign musicians came into town I was a natural addition to the circus. In this way I met a Spanish band called Meccano who are quite Ultravox-sounding and are apparently huge in Spain. They merely came over to make a video using Harajuku as a setting. Every Sunday the same major thoroughfare in this district is closed off and invaded by dozens of different groups of youngsters, all teenagers, dancing out rock 'n' roll fantasies to the sounds of their ghetto-blasters. The costumes range from very colourful adaptations of fifties' clothes to the more conservative black, greased-back hair and leather jacket look. Every ten or twenty yards, on both sides of the dual carriageway, different groups perform their often very well choreographed routines to vast crowds of spectators.

Another time I had the occasion to renew a quite long-term acquaintance with Billy Idol who was in Tokyo to promote his sneer and album *Rebel Yell*. At the risk of making myself unpopular (so what's new?) I think the album is great, although I can't seem to equate the Billy I know with the prat I read about occasionally. But that is probably more a reflection on the press.

I suggest that any SIS readers who are reading this should be able to get in touch with or make Japanese pen-pals or friends through the magazine "Outside Tokyo", which I know has reached its twenty-fifth issue now and I don't know how they manage to finance it, because it's not financed or subsidised by anyone but themselves. They are a small, but very enthusiastic group. Occasionally they come over to England and I'm sure they would love to exchange

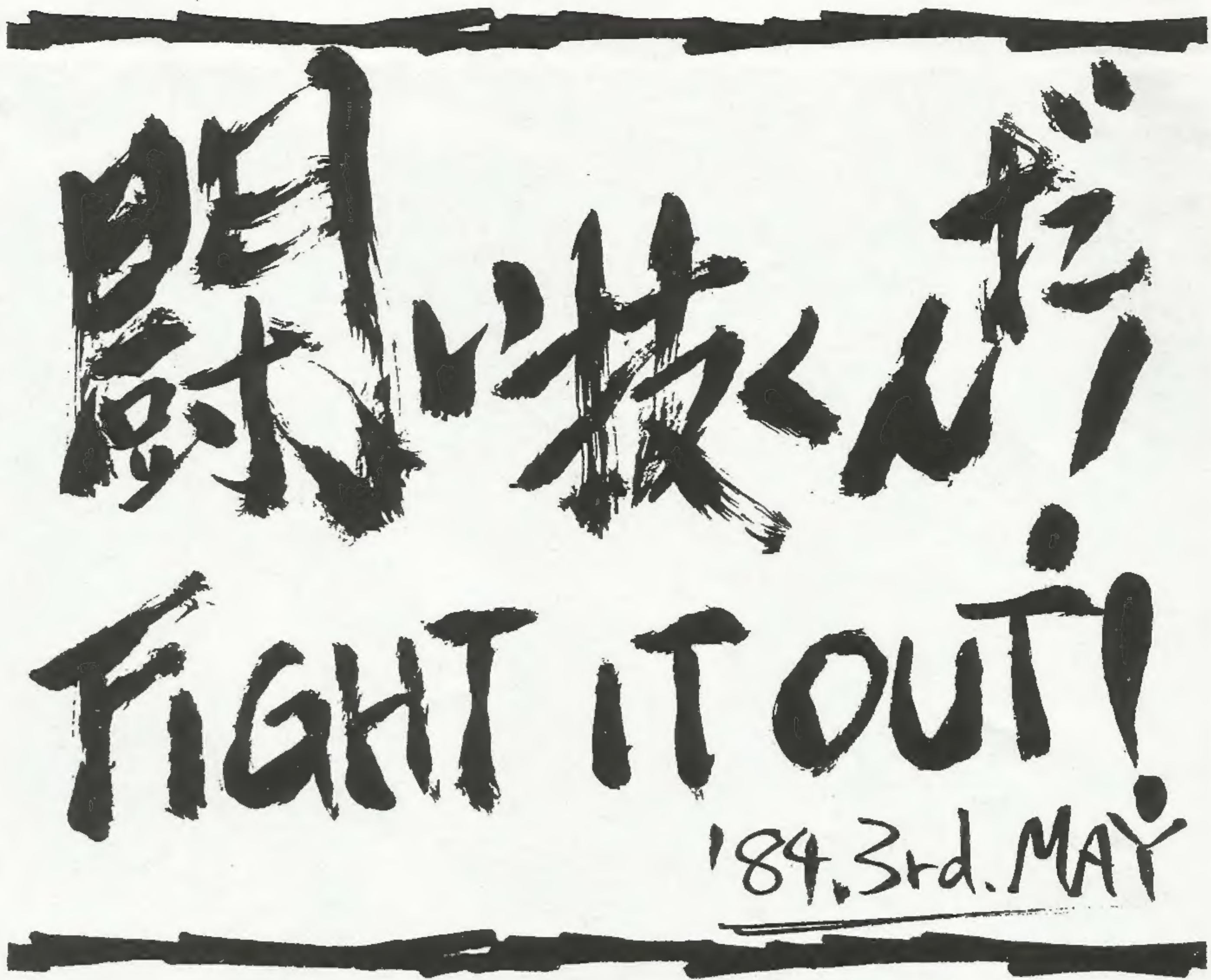
ideas and meet people who subscribe to *strangled*, and vice-versa — maybe if anyone out there who reads *strangled* would like to go out to Japan via an SIS/"Outside Tokyo" pen-pal, certainly consider it. One thing's for sure, the young Japanese people are fascinated primarily by Britain, by British music and British youth — it's the first interest amongst the young hip Japanese, there's no doubt about that. That is why so many of them come over here; they are interested in us and in our way of doing things. We should certainly extend hospitality to them as they have to us and to myself. If there are any foreigners outside Europe we can be friendly with, then they must be the Japanese. Also they drive on the left-hand side of the road!

Obviously while I was there I got a chance to check out the local martial

arts scene. This is always my main interest and I've always been a *kyokushinkai* fanatic or enthusiast. That has been my main style over the years, but I've discovered that there's been a breakaway style from it. *Kyokushinkai* means the extreme way and there's an even more extreme form of fighting. *Kyokushinkai* has got the reputation of being king karate, as it's full contact and the competitions are knock-down, knock-out competitions and there's no protection whatsoever. There's no gloves, no boxes, nothing, and even if punches to the head are not fully acceptable, you're not disqualified by it in *kyokushinkai*, whereas in other styles you would be automatically disqualified. But there is a breakaway from *kyokushinkai* which is even heavier and it's called *Ashihara* karate. *Ashihara* was one of Mas Oyama's teachers, Oyama being the founder of *kyokushinkai*. *Ashihara* has formed a breakaway style which is full contact everywhere, no holds barred — knees, elbows, the lot. Street fight karate, he calls it.

**"Dig this — there was a Japanese reggae band, Japanese Rastas and the music was great."**

My final gig was the All Japan Rock Festival at Hibiya Park, an outdoor gig in the beautiful May sunshine. This was quite a fascinating sight because most of the bands there looked like clones of bands which we've known previously in the UK. There was a band there, who apart from the different-coloured skin and slanted eyes, looked exactly like a Two-Tone band, with the Two-Tone





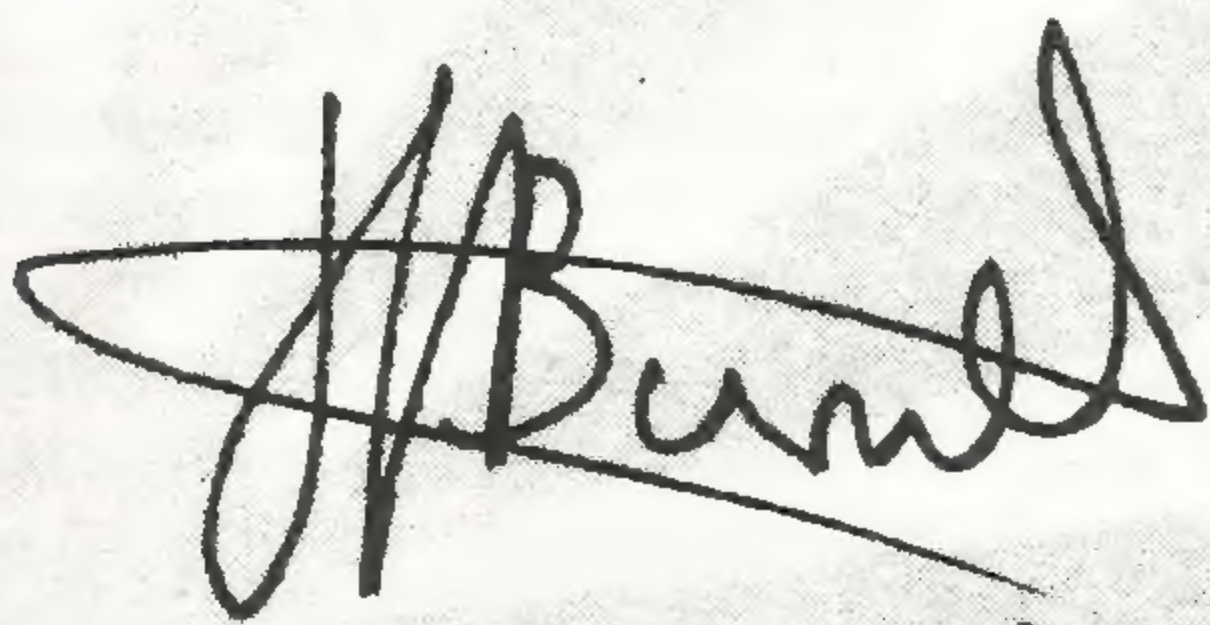
suits and hats and they were playing very good Two-tone Ska music. There was also a band there called Boowy who all looked like different kinds of Bowie clones from throughout the years. Dig this — there was a Japanese reggae band, Japanese Rastas and the music was great.

All these bands played really proficiently and one wonders how long it will actually be before they get their own identity and their own styles together. I don't think it will be too long now because they've learnt how to copy us so well and hopefully in a few years' time, from their own environment, they'll start producing their own styles and will not be carbon copies of things we already know and have their own sound of music. Listen to Ryuichi Sakamoto's piano version of the soundtrack of *Merry Christmas Mr Lawrence* and you will notice the incredible debt he owes to Eric Satie's piano works.

Another fascinating thing about Japanese bands is that very good friends of ARB are a band called Anarchy and between them Anarchy and ARB bring out albums every six months which is an incredibly productive rate. Hopefully we will be able to see ARB in Britain sometime. I was very fortunate to be in Japan during Golden Week, which is when all the cherry blossom is on the trees and there is cherry blossom everywhere and the Japanese celebrate this by all getting pissed out of the skulls under cherry blossom trees. This is a special seasonal custom called *hanami* which means to look at flowers. It's just a great excuse to get drunk. You lie on your back and look at the flowers, because you can't stand up. The state of some of those people!

On my last night in Tokyo a gathering of the clans was held at the Shinjuku Loft to bid me farewell. The Shinjuku Loft is a famous venue in the Shinjuku area of town which has a very small stage and a bar seating about 200. Big Country were playing in town and came down for a few drinks. We have crossed paths on various occasions and their manager is an old acquaintance, our ex-manager Ian Grant. The next day I had a two-hour drive to Narita Airport (the scene of violent confrontations between students allied to farmers and the police) and a tearful goodbye.

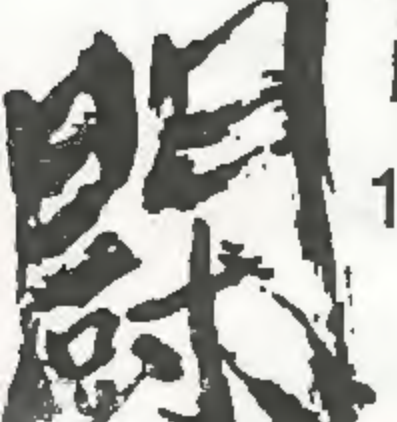
Sayonara Nippon  
Sayonara ARB





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The Stranglers toured Japan twice in 1979. Ryo saw them in Tokyo both times and still strongly remembers the initial shock from those concerts. He says that JJ has something many young Japanese are almost losing — mainly *Giri-ninjo*, which can be



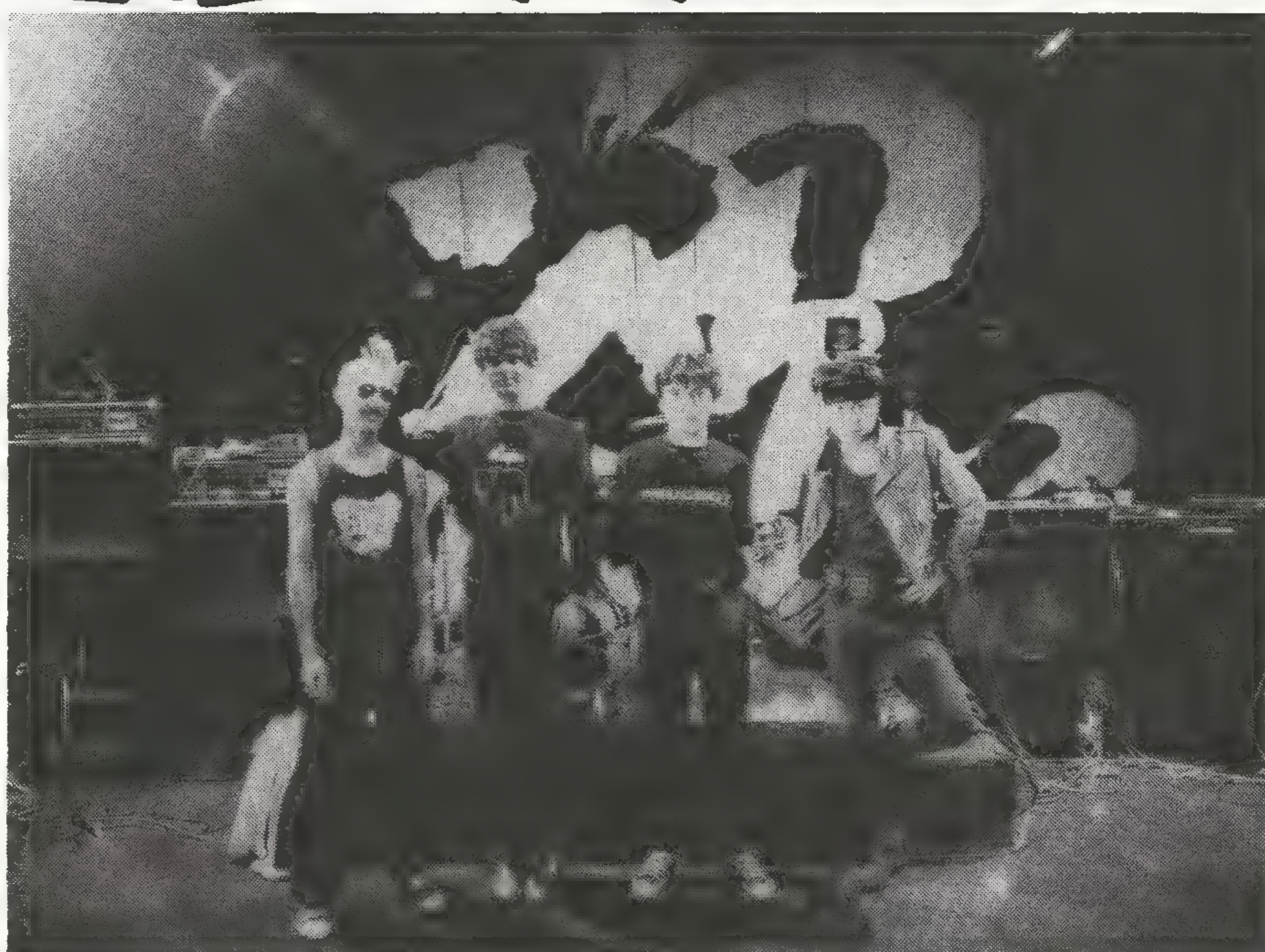
translated (though with great difficulty) as "Obligation and Friendship". JJ's tie with ARB is something special, and despite the slight language problem, they do seem to cherish a complete understanding. Soul Brothers, that's what they are.

During his stay, JJ had an unusual opportunity to visit some of the more obscure, rural parts of Japan which very few foreigners had witnessed. Especially on the island of Shikoku, one doesn't even see foreign tourists, let alone English musicians. Members of ARB, while touring there, often found themselves wondering, "Why is JJ here? What is he doing in Shikoku anyway?". Imagine what the locals must have thought — JJ has pretty dark hair, but he's a bit too tall and long-legged to pass as a Japanese bloke, isn't he?

**"...but with JJ, I kind of forgot that he was *Gaijin*..."**

"I had many long chats with JJ about all sorts of things during the tour. I've got some American friends in Tokyo, but with JJ I kind of forgot that he was *Gaijin*, as we spent more and more time together. There were things we were very frank and casual about with him, but there were also things we stayed sensitive to. He's got very strong ideas about things and also treasures his private times as an individual, which we naturally respected. We decided to release the song *Yellow Blood* after discussing the subject matter of the lyrics with JJ. I think being with him and talking about it gave us a lot of confidence about that song."

Five weeks in Japan also meant quite a few memorable and mostly amusing episodes. Sometimes they travelled by train, and as soon as JJ spotted a foreigner on board, he would say, "*Gaijin!*", causing peals of laughter amongst the entourage.



Another time, in Fukuoka, when introduced to Ryo's mother after the concert, JJ being a good Frenchman, very cordially kissed her hand. And what do you think she did in return? She suddenly picked up JJ's hand and returned the courtesy!! (She later revealed to Ryo that she did it as a joke.)

**...*Hagakure* created a very special atmosphere for everyone concerned.**

Of all the songs they played on stage, Ryo and others felt that *Hagakure* was the best, and the audiences' response reflected this feeling. JJ added a message in French at the end of this song, and as the final number in the concert, *Hagakure* created a very special atmosphere for everyone concerned.

Ryo and his girlfriend spent about a week in England back in February

this year. It was their very first visit to these shores and they did manage to do a lot in such a short period of time. They know London quite well now. For The Stranglers' concert they went up to Birmingham to catch the first night there. Ryo hadn't seen the band play for five years: it was very different from the shows he remembers, but he really liked it and was very disappointed that he was unable to see it in London a couple of days later as he had to go back to Japan on 25 February.



ARB will very shortly be on the road again in Japan starting out on 28 April at Hibiya Yaon in Tokyo, and then the tour will take them to Tohoku, the northern top of the Honshu island, and on to Kyushu and Shikoku. Recording-wise they are releasing three 12-inches this year including *Deep Inside* which came out in March, before embarking on a new album following *Yellow Blood* of '84. They have now found a new bass player and are back as a very tight unit once again. Ryo said at the end of the interview: "Rock music is still a minority in Japan. There's a huge barrier, but first we want to do something to break and change this situation in our own way. Of course we would like to see the possibilities for us in England and maybe to go to America as well, but all this will come later."



Ryo, Mitsuhiro, JJ and Keith



# THE SECRET DIARY OF A STRANGLERS MERCHANDISER

by Augustus Nemo (aged 23¾)

Stand aside Adrian Mole — *strangled* magazine is proud to bring you the secret diary of an insignificant SIS merchandiser. Augustus Nemo followed the whole British **Aural Sculpture** tour from Oxford to Brighton. And if he didn't leave a lasting impression on you it's probably because you didn't even notice him (he's that sort of person you see).

## Monday 11th February

Oxford Apollo

A midday start to Oxford. I've been getting worked up about this tour for weeks, nay months, and now it's upon us I can hardly believe it.

We arrived at our hotel in Oxford shortly before 2 pm. I travelled in Paul Roderick's car with Paul (needless to say), his assistant Kate Jones and Chris Twomey.

We were greeted at the hotel by Nik and Andy Robinson (the rest of the merchandising team) and by Sarah Perrin: Sarah and Kate had come to Oxford for the opening gig of the tour but were to return home late that night in order to keep the SIS office functioning during Paul's absence on the road. Nik and Andy travelled in the truck with all the merchandise.

Later at the venue we met up with the

band for the first time on tour. After our first meal of the tour — cooked by Frank and Tracey the caterers — we set up the merchandise in what can only be described as a broom cupboard of a selling point. At 7 pm the doors opened and the rush was on!

During the concert we were able to take turns in watching the gig. There was no encore tonight.

## Tuesday 12th February

Nottingham Royal Concert Hall

Made my way to the dining room for breakfast to find that all the other merchandisers were already there and looking a lot fresher than I was. Jet was the only member of the band strong enough to face breakfast I noticed.

I sat down at the same table as Nik, Chris and Andy, and was surprised to notice a waitress smiling at me from across the restaurant. In fact she was most attentive all through the meal and placed my bacon and eggs in front of me in a rather provocative manner. Surmising that she was obviously taken by my physical presence I became rather self-conscious and sloped off to the toilet to check that my hair wasn't sticking up. At the end of the meal she came over with a copy of **Golden Brown** and asked me to sign it. I asked her what she could possibly want

my autograph for, and she replied, "Well, you're a member of the band aren't you?"

Everyone burst out laughing (except the waitress) and I explained that I was just a humble merchandiser, adding that when a real member of the band appeared she'd know immediately from his halo of charisma. Robinson added, rather unnecessarily, "Blimey, I know the Stranglers aren't renowned for their beauty, but they're not that ugly."

The waitress lost all interest after that. In fact, when we were checking out of the hotel, I noticed she didn't even glance my way.

The journey to Nottingham took longer than expected because the truck froze up. Nevertheless we made it in time for the pre-soundcheck meal.

## Wednesday 13th February

Sheffield City Hall

We arrived in Sheffield about lunch-time. At meal-time today a girl from the local CBS office turned up to do a display for the album in the front foyer of the venue. We all had bets to guess how long the display would last. Andy reckoned it would be stripped during the rush when the doors opened. Nik thought it would be some time before the gig. Chris reckoned that someone would sneak out



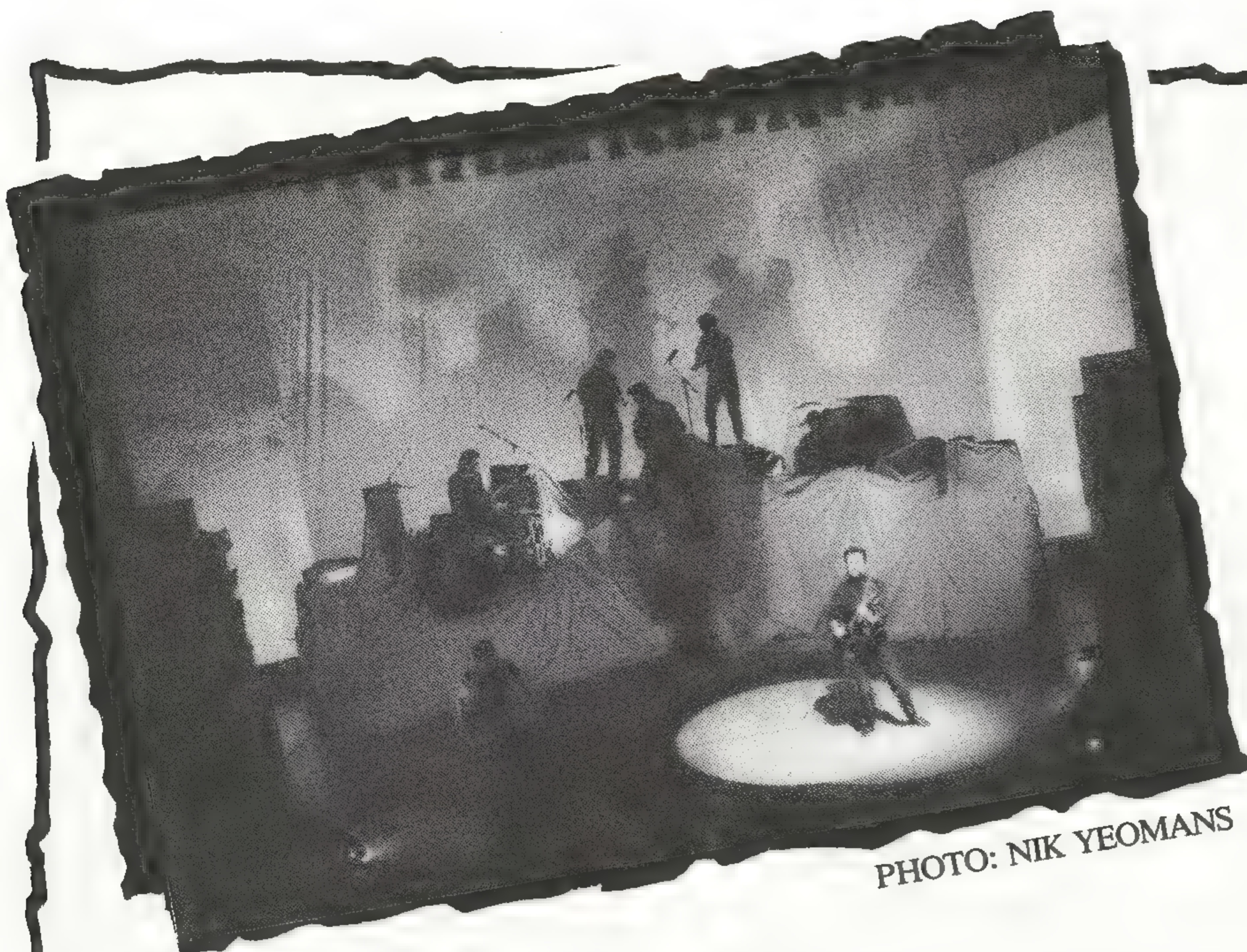


PHOTO: NIK YEOMANS

during the gig to dismantle it, and I bet it would go at the very end. We all had a fiver on it.

I gobbled my meal quickly to go and wait in the foyer in case anyone destroyed our bet by dismantling the display **before** the doors opened. Just before the doors opened someone spotted some pirate merchandisers outside. We'd been told that they intended to follow the whole tour, so we were curious to know who our illegal competitors were. Twomey suddenly took it into his head to disappear outside with Nik's valuable camera, intending to snap away at them and it was Twomey who got thumped and spat at by a pirate who — not altogether unexpectedly — didn't want to have his picture taken. Poetic justice, Nik thought, for exposing his camera to such risk!

The display survived the initial deluge and by the time the band were on stage looked set to remain intact until after the gig. But after our final burst of selling had died down every poster and record sleeve had been stripped clean away from the display boards.

Several fans had come back to the hotel for a drink with the band, but the hotel rule was that no-one could be served without a room key. Naturally, we all did the charitable thing by handing our keys to anyone who wanted to get a drink. But after several minutes of this the barman announced that he was "sick of serving people from Room 224" (which coincidentally was occupied by a certain Dave Greenfield). "You can't kid me that there are 25 people staying in the same room," he added.

Amidst feverish protests Adolf — as he affectionately became known — closed the bar, upon which Dino (the band's security man) went out to one of the cars to get "the stash". This unexpected move caused Adolf to become even more objectionable as he rushed around the bar opening all the windows to let in the freezing February night air. Dino and Bill Tuckey retaliated by going round closing them all again. The sheer physical

presence of these two guys made any further attempts by Adolf to drive us out of the bar a complete waste of time and we were left in peace to pursue our perfectly legal drinking activities well into the early hours.

## Thursday 14th February

Preston Guildhall (Valentine's Day)

Dave's synths played up, causing delays during the gig.

## Friday 15th February

Glasgow Apollo

The journey from Preston to Glasgow is a long one — possibly the longest of the tour. Add to this the additional hassle of finding a hotel which is nowhere near the Apollo and you don't have a very restful beginning to what was to be the busiest night of the tour for us.

### **Glasgow can best be described as the centre of Stranglermania.**

Glasgow can best be described as the centre of Stranglermania. I've seen enthusiastic rock 'n' roll audiences before but I've never, until now, come across a crowd who sing louder than the band. It was an historic occasion too, for this is the last time The Stranglers will play the Apollo — it being due to be pulled down later in the year. Personally I'm not surprised because the whole theatre seemed to move several inches all the time the band were on stage!

During the gig Dino came over to talk to us. "I'm getting worried," he said. "Every time I walk on stage now, people

start singing "Dino Rap" to me. If this carries on I'm going to 'ave to demand me own security man."

## Saturday 16th February

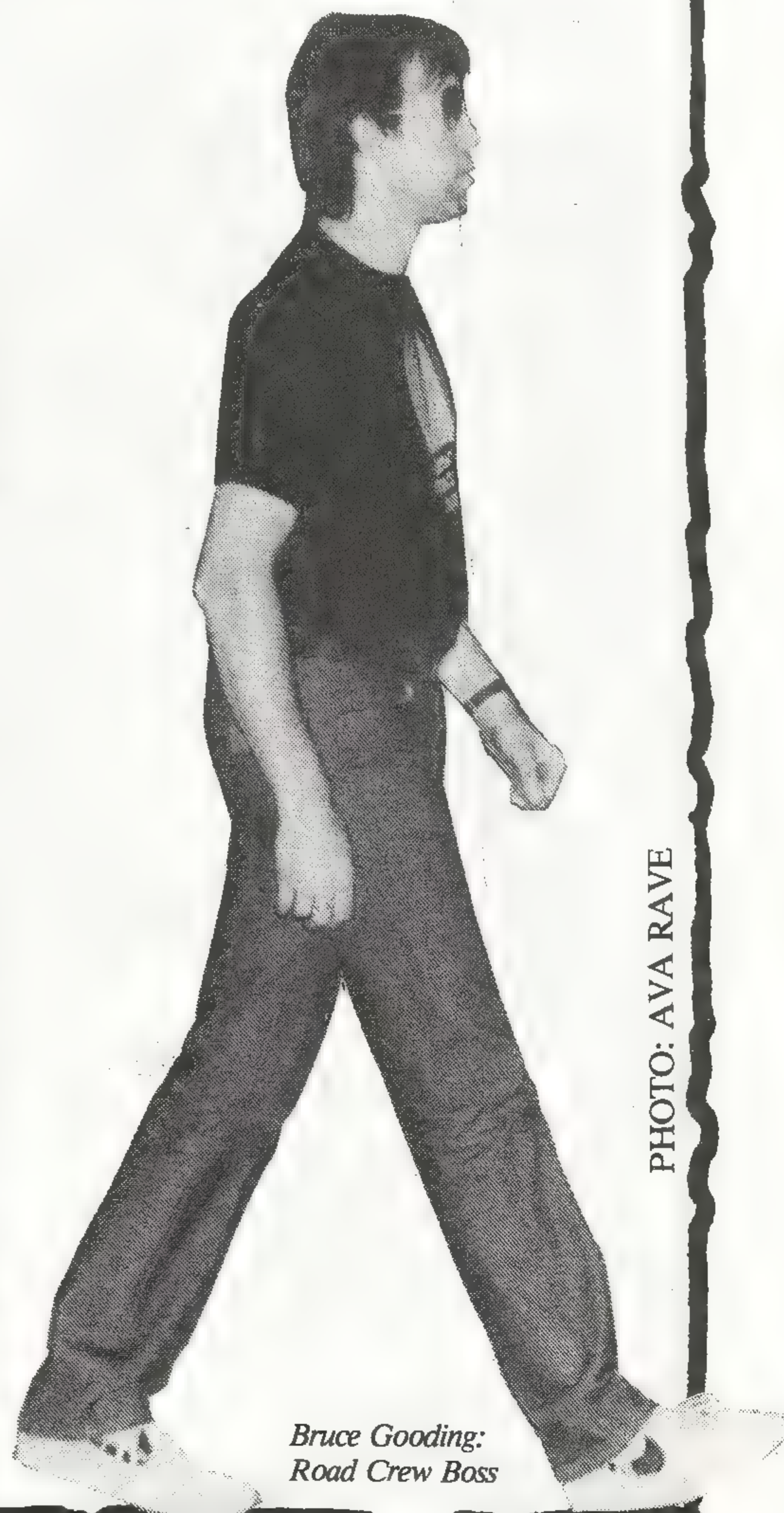
Aberdeen Capitol

This is to be the furthest north we will travel. The gig was good though I wonder whether the band might be getting a bit soft. During the show I saw one girl get on stage and casually peck Hugh and JJ on the cheek. Christ, I thought that was the sort of thing that Wham! fans did! They even seemed to like it.

## Sunday 17th February

Edinburgh Playhouse

Jet was absent from the afternoon meal suffering, rumour has it, from a rather nasty 'flu bug. He was strong enough for the gig, however, which was a good job because nearly all The Stranglers' administrators had come up from London to see the show. Among the celebrities were Bruce Watson from Big Country and the band's ex-manager Ian Grant.



Bruce Gooding:  
Road Crew Boss

PHOTO: AVA RAVE



## Monday 18th February

Newcastle City Hall

**Later we heard that the gig had come precariously close to being cancelled.**

We arrived in Newcastle early which was probably fortunate because the hotel, yet again, was miles from anywhere. While we were killing time in the hotel foyer we saw Jet check in. He looked distinctly unwell, I thought. Later we heard that the gig had come precariously close to being cancelled. Despite Jet's illness it was perhaps the best show of the tour so far. The audience were not as wild as Glasgow, but pretty exuberant by all accounts.

## Tuesday 19th February

Travel Day

A day off! Since these are certainly to be rare beasts on this tour the break was greatly welcomed. Most of the day, however, was spent on the road travelling to Liverpool, which was a longer journey than any of us had anticipated. After four

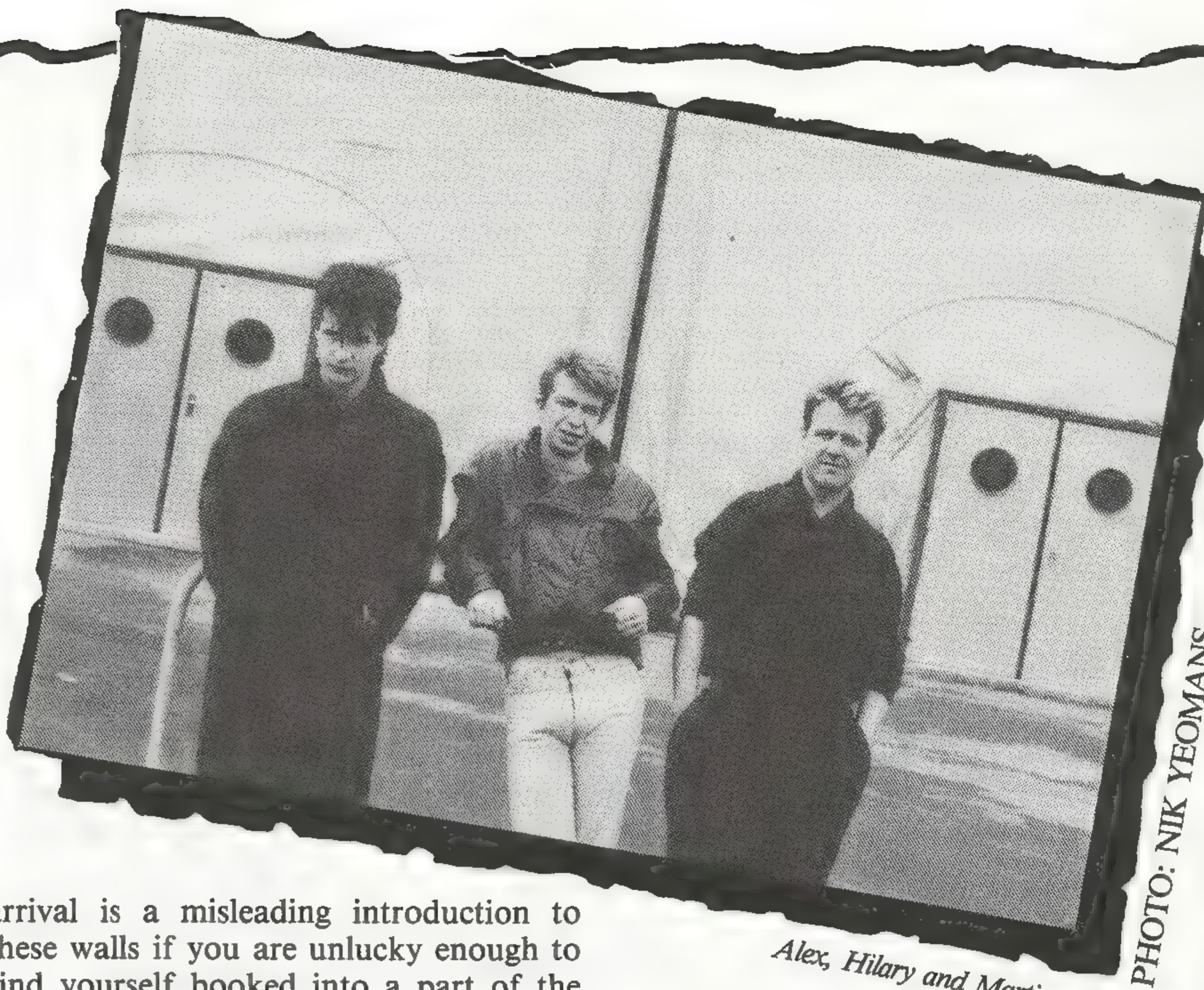
arrival is a misleading introduction to these walls if you are unlucky enough to find yourself booked into a part of the hotel that has not yet been renovated (which all the merchandisers were).

"They've put me on the Punishment Block", said Dino (which was his way of welcoming us to Liverpool). By this it transpired that he meant he was housed on the second floor of the hotel. We were on the first floor. We didn't think the second floor could be as bad as the first, so we quickly turned the whole affair into a joke. The first floor was known as Death Row, the second Punishment

Block. The third floor was set aside for Solitary Confinement and the fourth for Normal Duties. The fifth and sixth (the only two fully renovated floors) housed those being considered for parole! By the late afternoon we were hungry and being bereft of Frank and Tracey's culinary expertise for one day, we made our way to the local Chinese restaurant across the street. Halfway through the meal Jet joined us. He is evidently a long way off full recovery from his 'flu bug. After a pleasant — if rather pricey — meal at the Chinese we returned to the hotel to

**The saga ended with half a dozen policemen wrestling with Dino on the floor of the reception area.**

As the evening developed Dino became the centre of attention — not just with the tour party, but the whole hotel. For some obscure reason Dino decided he wanted to lose all his money in a neighbouring casino. However, Dino was under the wrong impression that hotel guests were automatically admitted to the casino. As three receptionists tried to explain to him that the casino was an entirely separate entity he became more and more disgruntled. The saga ended with half a dozen policemen wrestling with Dino on the floor of the reception area. An attempt was made to handcuff him but the handcuffs wouldn't fit! Dino's wrists were simply too large for them. The arrest eventually took place but the police had to abandon the idea of taking him by force. Back at the bar, someone mentioned what an extremely shrewd move this had been on Dino's part. By causing this minor disturbance he had secured himself a comfortable bed well away from the horrors of The Adelphi's Punishment Block.



Alex, Hilary and Martin

PHOTO: NIK YEOMANS

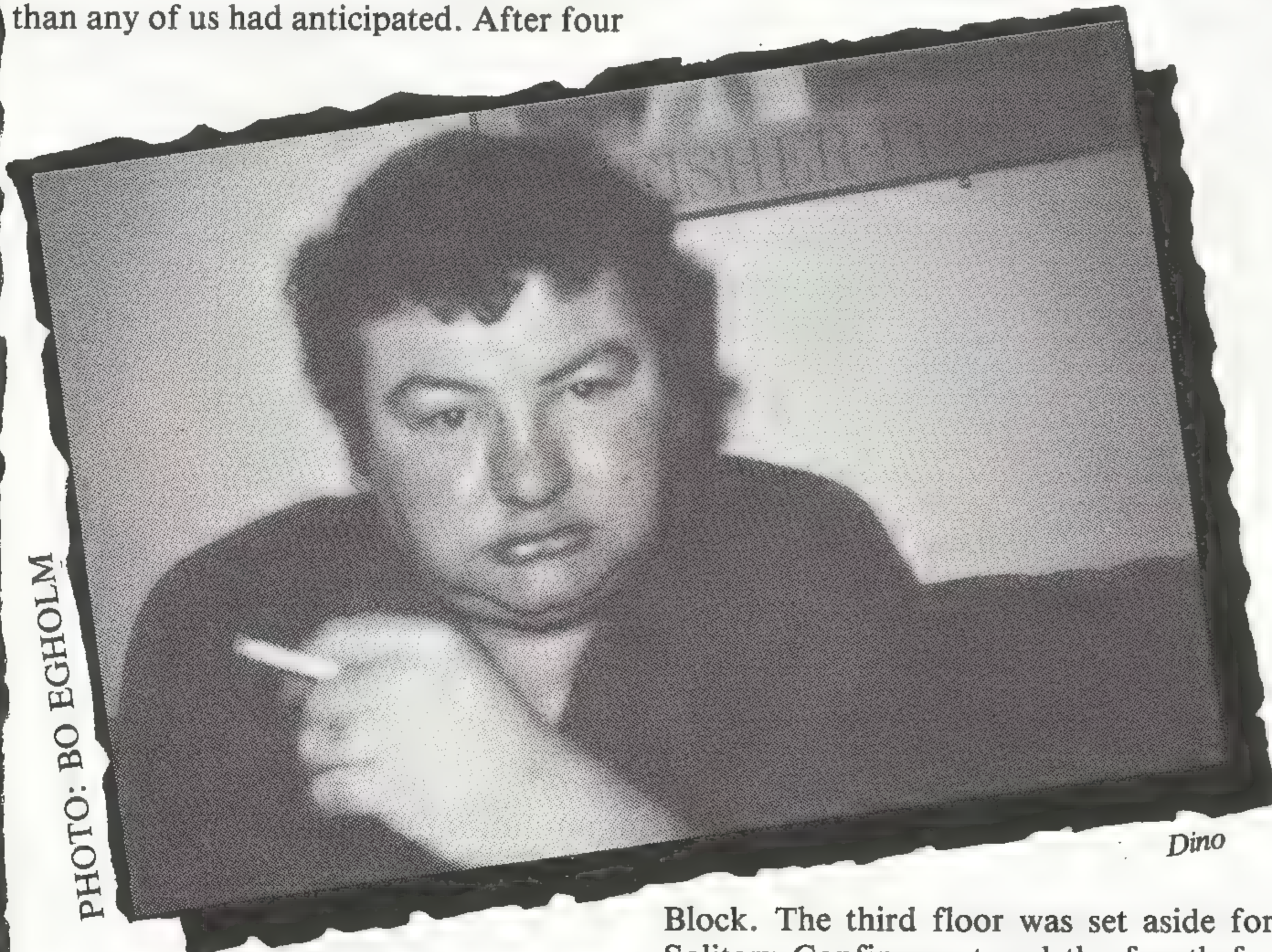


PHOTO: BO EGHOLM

Dino

hours on the road we were looking forward to reaching the hotel which was to be our refuge for two nights. What we got was The Adelphi.

The Adelphi had at one time (in the early part of this century) been the most opulent, fashionable hotel in Liverpool. In recent times it was notably the hotel Harold Wilson traditionally stayed in on election night. But because of its age it has been undergoing extensive refurbishment. The grand hall that greets you upon your

Block. The third floor was set aside for Solitary Confinement and the fourth for Normal Duties. The fifth and sixth (the only two fully renovated floors) housed those being considered for parole!

By the late afternoon we were hungry and being bereft of Frank and Tracey's culinary expertise for one day, we made our way to the local Chinese restaurant across the street. Halfway through the meal Jet joined us. He is evidently a long way off full recovery from his 'flu bug. After a pleasant — if rather pricey — meal at the Chinese we returned to the hotel to



## Wednesday 20th February

Liverpool Royal Court Theatre

Everyone was up early to await news of Dino's welfare. I went up to one of the receptionists and asked her if she had seen or heard anything of Mr Rogers. She gave me a blank look, so I reminded her that he was the man who had caused a slight fracas last night. Her face lit up, "Oh, you mean Dino. No he's in court at the moment I believe." She didn't seem at all irritated by the whole charade. On the contrary, all the girls seemed to find it highly entertaining.

At about 11.30 am Bill returned from the magistrates' court with the news that Dino had just been bound over to keep the peace. Apparently, Dino said, "It was the pills I'm taking for me gout that made me do it, Your Honour." It sounded like a highly improbable excuse to me, but the court obviously bought it. Anyway, I was not about to suggest to Dino that I thought he got off lightly ..... in case I didn't!

**It was so cold that the band were forced to play the gig with their coats and jackets on.**

Andy failed to appear all morning so, shortly before lunch-time, I went to his room with Nik and Chris to see if he was

one) without Andy. We met up with Paul who'd spent much of the day at the university, translating the lyrics of *Spain* into Spanish at Hugh's request, for possible release as a single out there.

The Royal Court Theatre, despite sounding rather posh, is a complete dump. It was so cold that the band were forced to play the gig with their coats and jackets on. There were also problems with the brass instruments which go out of tune easily in such extremes of temperature. Special industrial heaters had to be used to prevent them from getting too cold. I wonder if Ian McCulloch, who was seen at the gig, was aware of any of these problems.

## Thursday 21st February

Manchester Apollo

None of us were very sorry to check out of The Adelphi, and The Britannia Hotel in Manchester — the most sumptuous of the tour so far — more than made up for the discomfort we had suffered over the last two nights.

At this stage of the tour the effects of the last few days on the road are beginning to tell. Andy still looks pale and drawn from the food poisoning, whilst Paul has a touch of the runs himself. Nik always looks pale and drawn which probably has something to do with his carnivorous diet

## Friday 22nd February Saturday 23rd February

Birmingham Odeon

I'm writing these two days up together mainly because there is little to say about either of them.

On Friday JJ did his soundcheck from the foyer of the Odeon next to our merchandise stall. Thanks to the new radio mikes neither Hugh nor JJ are restricted by leads like they used to be. After the second night most of the band left for their various homes to take advantage of tomorrow's day off.

## Sunday 24th February

Day off.

## Monday 25th February

London Dominion

We all met up at The Dominion at meal-time (4 pm). We set up the merchandise next to the hot dog stall and had to put up with the stench of boiling frankfurters drifting past us all night. It made me feel rather sick, but I felt especially sorry for Andy, who still looks rather pale from his bout of food poisoning in Liverpool. Sarah Perrin and Kate Jones were up from SIS to help us out on the stall tonight.

## Tuesday 26th February

London Dominion

We were all making jokes tonight about how the hot dog smells were having an adverse effect on Andy's health. Nik said something derogatory in a very loud voice which prompted the theatre manager to come over and ask him to keep his voice down. "How would you like it if I shouted, "These T-shirts are full of holes", right next to your stall," he said. He had a point.

We crossed swords with him again a little later in the evening after Paul had told us to use our voices more when selling. Chris took this a bit too literally and, picking a particularly quiet moment screamed "*Peasant in the Big Shitty* singles on sale here." The manager freaked and came running over to ask us to use less obscene language in future.

Tonight's show was recorded for Radio One.

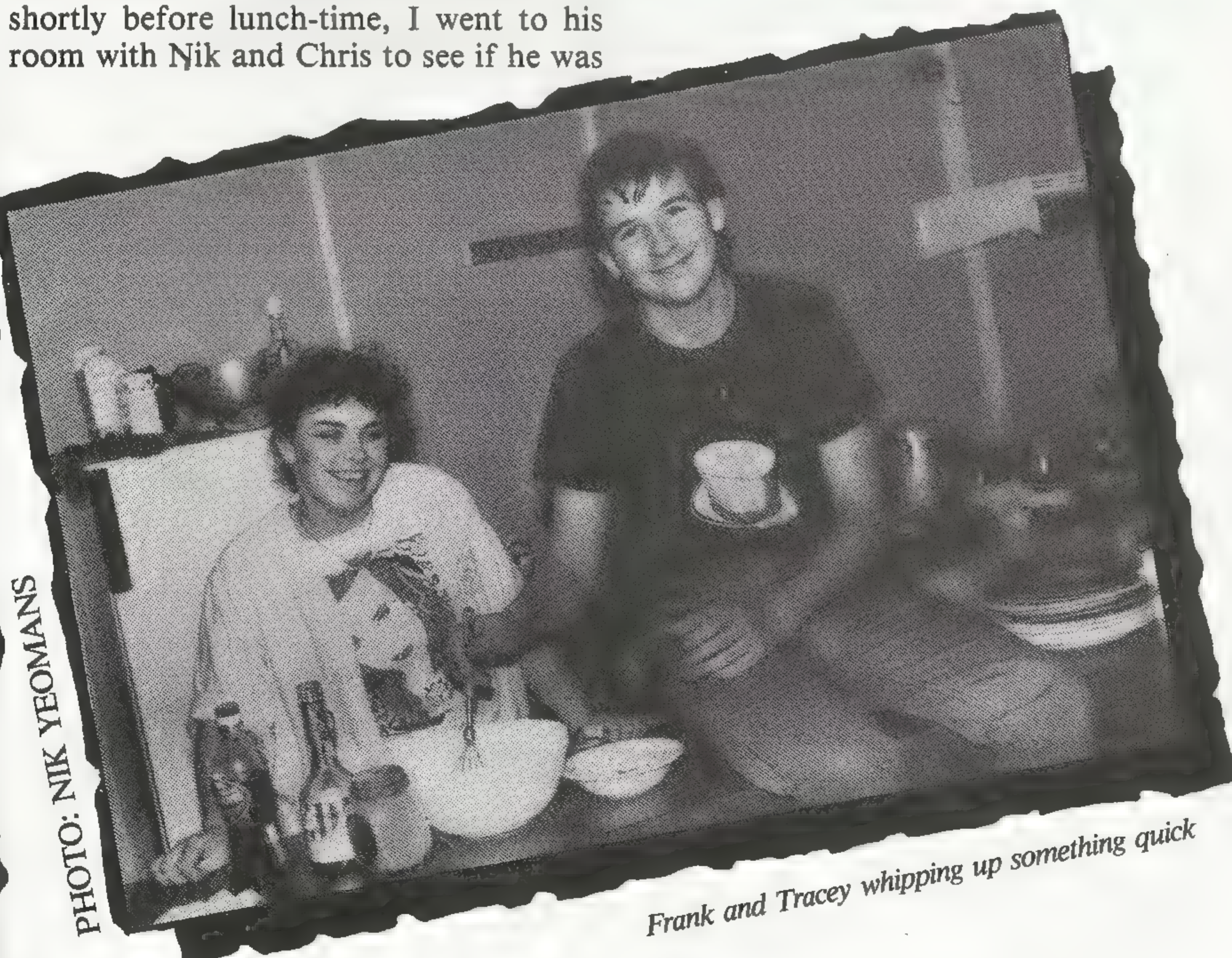


PHOTO: NIK YEOMANS

Frank and Tracey whipping up something quick

alright. We found a very green-faced Andy in bed with food poisoning. Apparently, he'd been emptying his guts out at both ends all night. Andy said he thought it must have been the Chinese meal they'd had last night. (Since we didn't have one of Frank and Tracey's meals we couldn't blame them.)

At 4 pm we made our way to the Royal Court Theatre (a misnomer if ever I heard

(he stubbornly refuses to eat anything that's green or red). Twomey, on the other hand, looks like one of those villains from a 1940s gangster movie, sporting a ten-day beard growth ("the surrogate beard" as Hugh calls it) and a generally dishevelled appearance.











Wednesday 27th February

London Dominion

The band's stage set was changed slightly today.....**Thrown Away** and **Ships** were dropped so that **Souls** and **Strange Little Girl** could take their place. Andy looked genuinely ill at meal-time, so Paul sent him home. Sarah Perrin (Saz to her friends) took his place for the night. Before the gig the band went out onto the roof of The Dominion to hold a photo session next to the Ear which had been set up above the foyer. A puzzled crowd soon collected in Tottenham Court Road to watch the proceedings. The band had to climb up specially erected ladders to get up there. Because of the precarious balancing of these ladders (which Dino had refused to "test" for the band), all extra belongings had to be left in the foyer beforehand. This meant that Dave had to part with his bag, which must have been an historic event in itself. We were amused to see that, on finding himself back on terra firma, Dave's first comments was, "Who's got my bag?" Nik shouted, "Aren't you about due for a transplant?"

**He'd been sitting next to John Moss (of Culture Club) in the bar and had the gall to ask him who he was!**

We were invited back to the band's hotel for a drink after the gig, so after we'd packed up we made our way round there. Hilary Kops (trumpet player) came over and told us he'd just made a terrible prat of himself. He'd been sitting next to John Moss (of Culture Club) in the bar and had the gall to ask him who he was!

Thursday 28th February

London Dominion

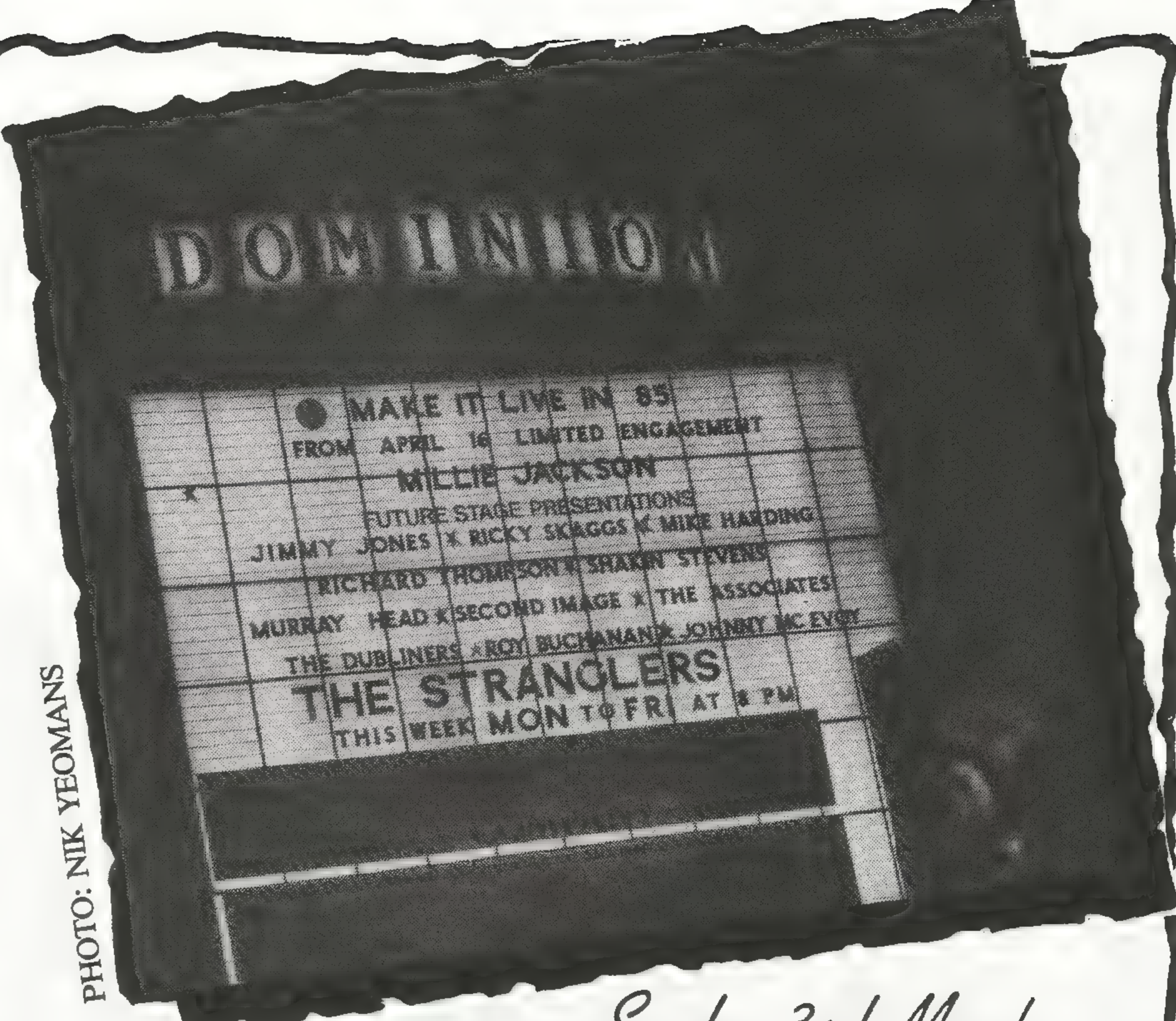
Andy is too ill to continue the tour, so Saz will deputise for him for the remaining gigs. Nik and Chris rather cruelly accuse the hot dog girl of poisoning Andy with her fumes. She took the comment in good humour but I couldn't help thinking I'd be deeply hurt if someone said something like that to me.

Friday 1st March

London Dominion

Tonight's show was excellent. Not only were the band playing exceptionally well, but Jimmy Chambers, George Chandler and Tony Jackson (the three black guys who feature on **Aural Sculpture**) joined the band on stage for **No Mercy** and **Let Me Down Easy** which really added spice

PHOTO: NIK YEOMANS



to the songs. More spice was added during **Nice 'N' Sleazy** when a stripper called Charmaine came on nude to *get dressed* to the song. The band played two encores at the end of the show, which I thought were richly deserved.

We will be sorry to leave London tomorrow as it's been a good week — though I must say none of us will miss the stench of the hot dogs. Rat Scabies was at the gig.

Saturday 2nd March

Shepton Mallet Showering Pavilion

On the way to Shepton Mallet the van windscreen shattered on the motorway while they were doing 85 mph, sending pieces of broken glass all over both Nik and Chris. Luckily neither of them were badly hurt, but it turned out to be a major inconvenience. They had to wait several hours for a replacement windscreen and only just made the gig in time.

To save time the hall management told Nik he could drive the van into the venue and set the merchandise up at the back of the hall. This turned out to be the best advertisement we could have hoped for. The van's arrival inspired more interest from the crowd than the whole of the support act.

During the eventful journey Nik and Chris had dreamed up some stupid marketing suggestions. They thought that since we were in Shepton Mallet we should take a more rural approach to our selling. Thus car stickers would be renamed tractor stickers, whilst ties would become Strangers' farm smock belts. Personally I think the Archers have a lot to answer for. Not all country people are cretinous bumpkins as they seem to think!

Sunday 3rd March

Bournemouth International Centre

All these last three gigs seem a bit of an anti-climax after London — going through the motions almost. Tonight's gig was a bit of a disappointment I thought. Very lacklustre.

During the evening we were to keep hearing comparisons between tonight's gig and last night's Wham! concert from the hall staff. Apparently George Michael had only to say, "Hello Bournemouth" and the whole of the front row fainted. I surmised that if Hugh Cornwell were to say anything as wimpish as, "Hello Bournemouth" to a Strangers' audience the whole of the front row would probably walk out and ask for their money back!

Monday 4th March

Brighton Conference Centre

The last day of the tour (already). We had a last drink with the band in the bar at the hotel (JJ was the only one absent) and exchanged farewells. The road crew were handing champagne around to everyone except the merchandisers. I was just thinking that at least we were all being ostracised together when one of them came up to me and told me I was the most miserable merchandiser he'd ever had the pleasure of working with. This ruined the evening for me so I went to bed early and left the others to enjoy themselves in a drunken brawl on the beach.

This concludes my tour diary. As you can see, it has certainly been an eventful month on the road. If I'm invited back to do the next tour (which seems a little uncertain), no doubt I'll be compiling another diary.

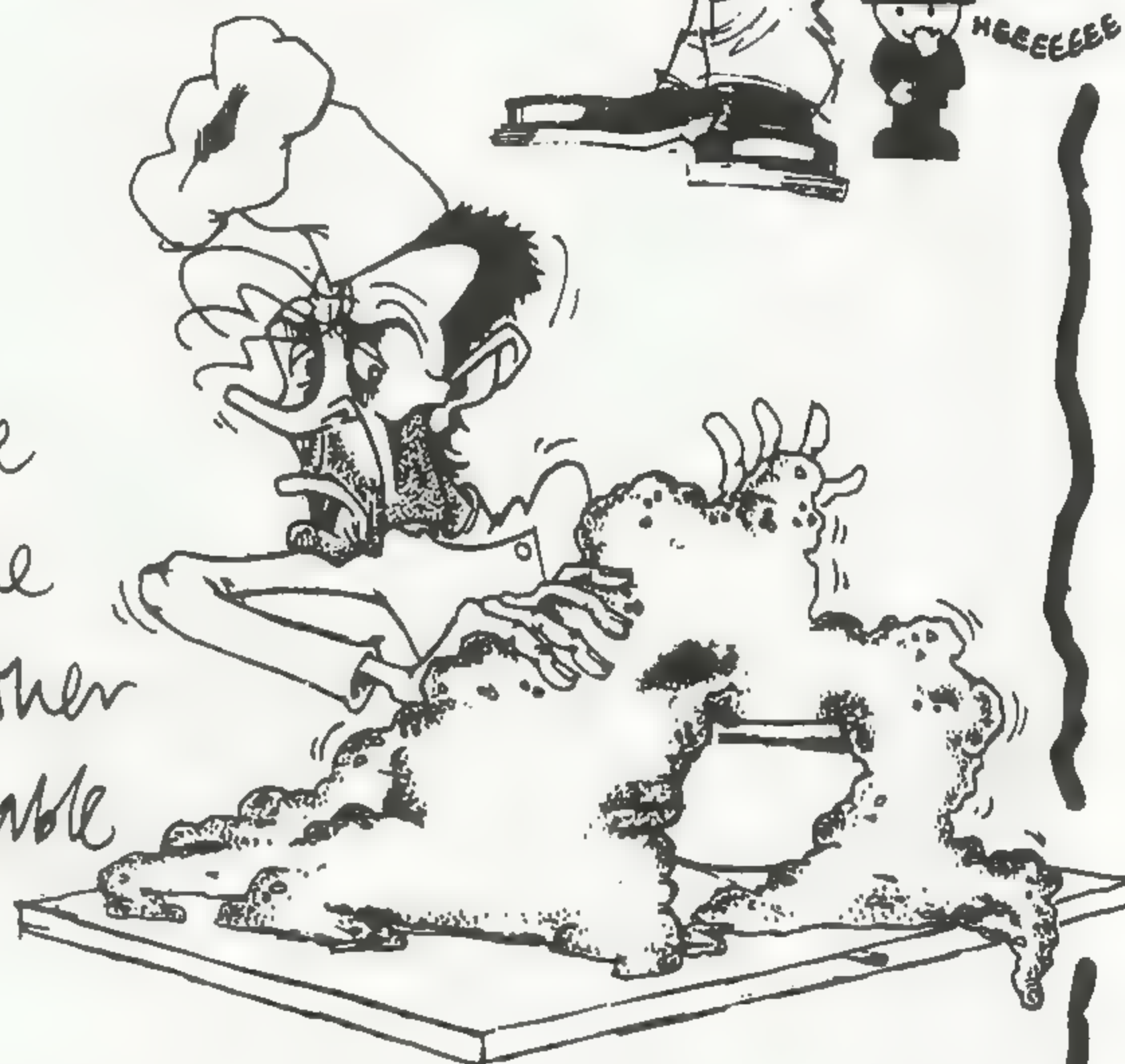


# BROWN BREAD

weigh out 8oz. brown flour (wholemeal). Add 1 lb. white self-raising flour plus a tea-spoonful salt. mix thoroughly.

Add contents of one sachet dried yeast (preferably granules) to  $\frac{1}{3}$  pint warm water in which has been dissolved 1 tea-spoonful sugar.

When the yeast culture has doubled in volume (roughly  $\frac{1}{2}$  hour) add to the flour mix and blend thoroughly, add roughly another  $\frac{1}{3} \rightarrow \frac{1}{2}$  pint warm water as required until a pliable dough is formed.



The dough should not be sticky nor should it be too <sup>(DRY)</sup> dry. The dough is then left for at least one hour, to double in size, in a buttered bowl, covered with a damp cloth. The time the dough is left is not critical - it can be left overnight if convenient.

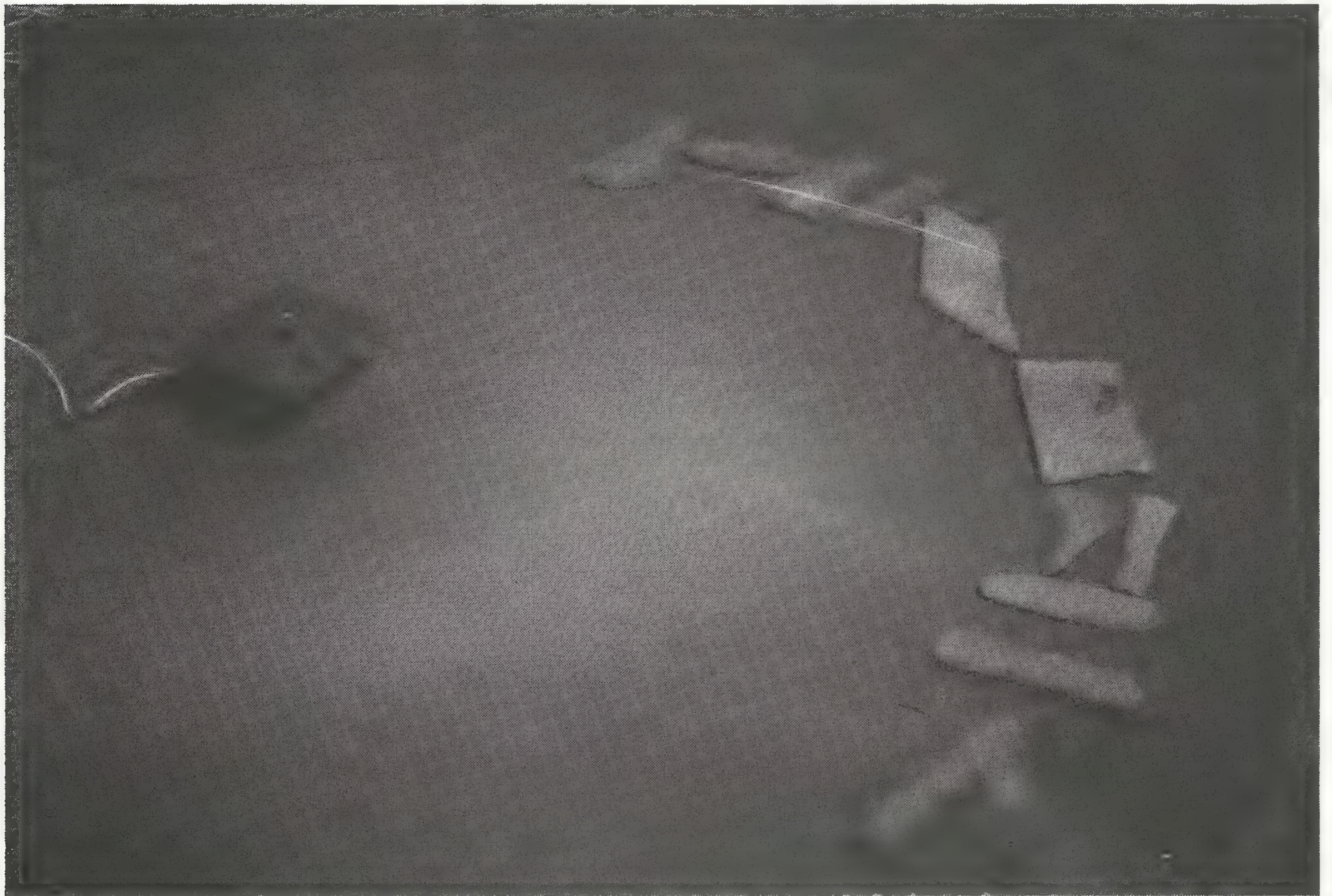


The dough is then worked again for about 5 minutes and then cooked in two halves shaped as loaves in a preheated oven ( $450^{\circ}\text{C}$ ) for 15 minutes or until golden brown!

Good luck. 



# Through the Lens



*'Humours of the Stone' sound sculpture by Max Eastley.*

## of the Listener ~

You've heard the album, you've seen the ear model — now combine the media and you have aural sculpture — sounds from material works of art. "Sound sculpture" as an art form is in its infancy. Musical statues and other phenomena, however, have been with us for many centuries. For example, an Egyptian king commissioned indentation-ridden effigies of his gods to be created, so the wind could whistle through them, and in the sixteenth century "hydrophones" were produced. These were small sculptures placed in water that would react to atmospheric changes by

emitting sounds. For an insight into this form of instrumentation I spoke to Hugh Davies, authority on sound sculpture and a classically-trained musician.

**HUGH:** Instrumentation has developed rapidly everywhere apart from in the West. In the past 150 years the orchestral instruments, piano and guitar have been at the forefront in music-making. As symphony orchestras have become more permanent with fixed numbers of musicians and salaries, the emphasis has been on preserving the

status quo. As a result of this fossilizing effect, experimentation has decreased and inventions have been destined for obscurity. In the last century only the sax and harmonium families have been introduced.

In this century we have seen the diversification of music into jazz, music hall, folk and finally rock to meet the demands of changing populations. This, together with the introduction of electronic instruments following the perfection of the oscillator in the twenties has revolutionised commercial music.



**PAUL:** How does sound sculpture fit in?

**HUGH:** Sound sculpture slots in to the non-commercial world of music development. Like the avant-garde trials with synthesisers, before commercial musicians saw their potential. The genre is in an experimental stage.

It was started about forty years ago by artists, architects, sculptors and musicians fusing light and sound. Some, like the kinetic artists of the fifties with their motor-driven works, discovered that their pieces emitted sounds and they improved on their sound qualities.

Hugh approaches the media as a musician and form soon follows. Many of his works are in miniature without the "lavish gestures" of some artists. One such piece is "Lazy Garlic", a book-shaped work which reveals saw-blades, washers, springs and other household junk, each of which can be plucked, struck and turned for an acoustic effect. His solo and group stage projects are amplified via pick-ups and magnified on video screens in a bid not to keep secrets from the audience. His work takes him around Europe and on one occasion, while in Brussels, he met Paul Nieman (the Aural Sculptor - see *strangled* 20), who was playing in Diana Ross' backing band!

The most experienced sound sculptors are Francois and Bernard Bachet, a trained sculptor and acoustic engineer respectively, who pooled their resources in the forties. Their sounds are based on the ancient principles of echo, resonance and vibration through sculptures consisting of folded metal, perspex, steel rods and cones.

These creations offer performers means of expression denied by electronic devices and range from small dome structures for use in therapy with handicapped children to large-scale works like bell towers. They have also "toured" around the world in a sound sculpture orchestra. Other exponents of the art include Ken Gray with his touch-sensitive "electro sculptures", Liz Phillips, whose pieces alter pitch with lighting changes, Charles de Mestral and his ensemble "Sonde", who produce music from bedframes and Max Eastley, one of the few sound sculptors living and working in London.

Max, a member of the London Musicians' Collective, told me of his interest in this art form.

**MAX:** I took my inspiration from the psychedelic sixties. At the time

music and colour were being fused for productions like the "Solar Vomit Light Show" (honest!) and for colour organs, where coloured hues represented notes on a screen when played.

I developed this theme at Art School by assigning colours, shapes and then objects to bars of music. My approach was graphical rather than musical like the other sound sculptors. I experimented with slow processes of making music — the dripping of water on glass, steel against steel, metal against stone to produce noise. This form of improvised music cannot be approached with any previous experience.



*Max Eastley plays a Monochord — a sculpture originally created to place in trees for the wind to play.*

**"The border-line between structured music and noise is difficult to find in improvised sound making."**

**PAUL:** But is it music?

**MAX:** The border-line between structured music and noise is difficult to find in improvised sound-making. The distinction is in the ear of the beholder or in this case the eye as we have a tangible object making sound.

**PAUL:** How did your fellow students react?

**MAX:** They regarded my pieces as too far removed from art, principally due

to their archaic attitudes to art and music-making. They could only relate to my pieces as sculptures .....with their hands over their ears!

**"I equate observing my pieces with watching a wildlife film — nothing much goes on but people will watch them for ages!"**

**PAUL:** Are they well received now?

**MAX:** Yes, whenever I exhibit I gain a favourable reaction, although I equate observing my pieces with watching a wildlife film — nothing much goes on but people will watch them for ages!

Both artists have tried to break away from a long-standing stalemate in the progression of innovative music-making. They are part of an ever-increasing spectrum of people producing sound sculptures because they are disillusioned with modern "popular music". They are the aural sculptors with ears to hear, eyes to see and hope their public have the intelligence to understand.

Works from the above artists can be seen at "A Noise In Your Eye" at the International Sound Sculpture and Installation Exhibition, 25 May — 7 July at the Arnolfini Gallery, Narrow Quay, Bristol and then at selected venues nationally.

LENS AND LYRICS: PAUL JENNER



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# DAVE TALKS TO S.F.S.

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The following interview was conducted by Eric of Strangers France Service, whilst The Stranglers were playing in London at the end of February. It is reproduced here by kind permission of SFS and is taken from No 6 of their magazine **Black and White**. The interview has been translated by Kate Jones.

**ERIC:** The tour is aimed at promoting **Aural Sculpture** and **Feline**, so how come you are playing so few tracks from these two albums?

**DAVE:** We are playing five tracks from **Aural Sculpture**, now that we've added **Souls** and two from **Feline**. We decided to do a mixture of songs from all the albums. Perhaps we will change it a bit for the European tour, though the first few gigs will be exactly the same as the British set. We'll see whether we change it for the following dates.

**ERIC:** Yesterday you really seemed to be freaking out on stage during **Down**



in the Sewer. Is it because you like this song better than the others or is this just the impression I get?

**DAVE:** No, it's just the way things worked out. I mean, yesterday I was having a lot of problems with the Moog as you could hear. So, as I didn't need the Moog for **Down in the Sewer**, I felt relieved. Besides, this track is indeed one of my favourite old ones.

**"...playing with other people gives you new ideas."**

**ERIC:** Everyone knows that before playing with The Stranglers you played in many other groups. Did you think that you would stay with The Stranglers for ten years and that you would become such a major group?

**DAVE:** Oh no. I was always very happy with the groups in which I was playing before. Each time I hoped that they would become big and well-known. When I began working with The Stranglers I never thought that we would stay together so long and that I could stay with the same group for ten years. I worked in Germany before; we came back to Great Britain but that never worked out like the Stranglers did.

**ERIC:** Have you ever played any other instruments apart from the keyboards?

**DAVE:** Yes, a long time ago I played guitar with the first groups and even with The Stranglers at the very beginning. But I soon went back to the keyboards.

**"...I played guitar with the first groups and even with The Stranglers at the very beginning."**

**ERIC:** You've also done some musical experiments, as with Polyphonic Size and Play Group. Is this purely for your own pleasure? What do you get out of it?

**DAVE:** In the studio it is for my own pleasure. I was approached and as I had nothing else in particular to do. I also found it very interesting because playing with other people gives you new ideas. It's like **Fire and Water** which I did with JJ. We were not influenced in any way by the other two members of the band.

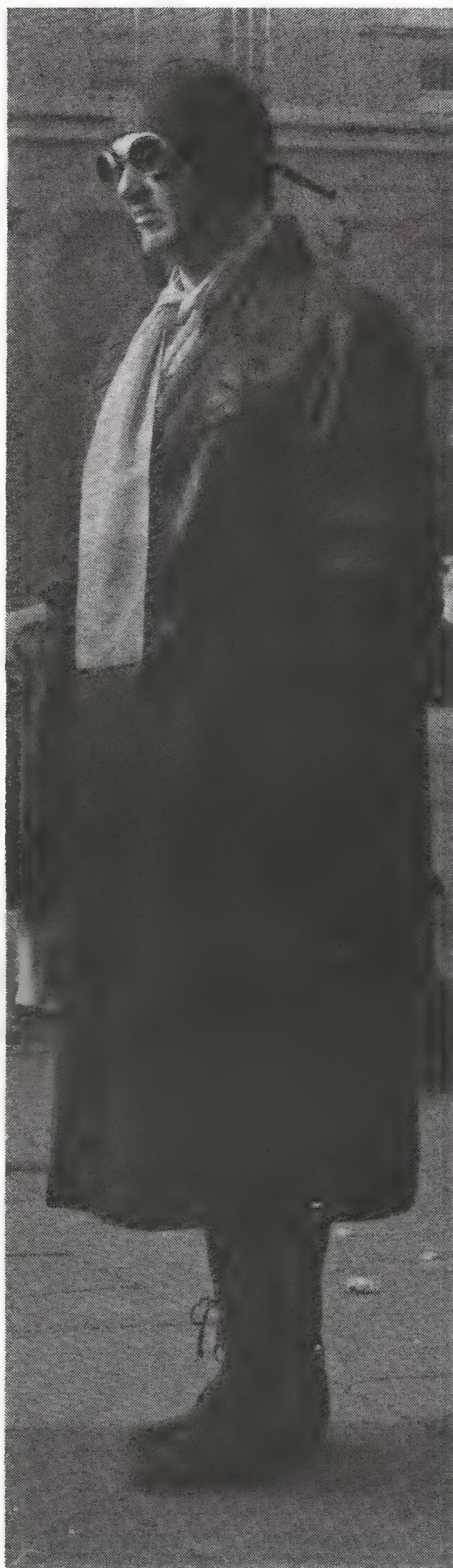


PHOTO: PETER HACKMAN

**ERIC:** Have you thought of doing a solo album like Hugh and JJ?

**DAVE:** I'd like to. I've been saying that for four or five years now. But it's a question of time. It won't be this year at any rate.

**ERIC:** Given that, on the keyboards, you can re-create the sounds of all instruments, like the trumpet or the violin, you could be a one-man orchestra.

**DAVE:** Yes, but I couldn't do any concerts without using pre-recorded tapes or a computer ie without cheating. So that doesn't interest me.

**ERIC:** Apart from computers and music, have you got any other great hobbies?

**DAVE:** Yes, of course! I'm learning to fly. I've only got another couple of hours to do to get my licence. I hope that everything goes well that day and that the weather is fine, so that I can get it over and done with.

**ERIC:** So you'll be doing your tours by plane?

**DAVE:** Oh no.

**ERIC:** Would you have preferred a more laid-back life-style, or are you happy with the hectic life you lead now?

**DAVE:** I'm used to this way of life. If I had the choice, of course I would prefer to be anonymous, but when we're on tour I'm used to being recognised and it doesn't bother me. If I weren't recognised, I'd wonder what was up (laughter).

**ERIC:** (Noticing that Dave has his black flight bag with him.) But that bag's a symbol! Have you always got it with you?

**DAVE:** This bag goes everywhere with me.

**ERIC:** Wouldn't you like to write some lyrics for The Stranglers?

**DAVE:** No. I can't write as well as the others. Everyone does what he does best. So .....

**ERIC:** What event could prompt you to leave the group?

**DAVE:** I've never really thought about that. We get on well. We work well together. If we hated each other I would start thinking about leaving the band.

**ERIC:** Have you anything special to say to the French readers?

**DAVE:** Anything I could say would be such a string of clichés which others have used so often before. I can only say, "Hello. I hope to see you in France. I hope you liked the album. Blah, blah, blah....."

(Unfortunately, Dave had to delay his pilot examinations due to the European tour — Ed.)



# DISCOGRAPHY

Title	Catalogue Number	Label	Year of Release
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## ALBUMS

Rattus Norvegicus	UAG 30045	U.A.	1977
No More Heroes	UAG 30200	U.A.	1977
Black and White	UAK 30222	U.A.	1978
Live X-Cert	UAG 30224	U.A.	1979
The Raven	UAG 30262	U.A.	1979
The Meninblack	LBG 30313	Liberty	1981
La Folie	LBG 30342	Liberty	1981
The Collection	LBG 30353	Liberty	1982
Feline	EPIC 25237	Epic	1983
Aural Sculpture	EPC 26220	Epic	1984

## SINGLES

Grip/London Lady	UP 36211	U.A.	1977
Peaches/Go Buddy Go	UP 36248	U.A.	1977
Something Better Change/Straighten Out	UP 36277	U.A.	1977
No More Heroes/In the Shadows	UP 36300	U.A.	1977
5 Minutes/Rok it to the Moon	UP 36350	U.A.	1978
Nice 'n Sleazy/Shut Up	UP 36379	U.A.	1978
Walk on By/Old Codger/Tank	UP 36429	U.A.	1978
Duchess/Fools Rush Out	BP 308	U.A.	1979
Nuclear Device/Yellowcake UF6	BP 318	U.A.	1979
Bear Cage/Shah Shah a Go Go	BP 344	U.A.	1980
12" version	12-BP 344	U.A.	1980
Who Wants the World/The Meninblack	BPX 355	U.A.	1980
Tomorrow Was/Nubiles (cocktail version)	SIS 001	SIS	1980
Thrown Away/Top Secret	BP 383	Liberty	1981
Just Like Nothing on Earth/Maninwhite	BP 393	Liberty	1981
Let Me Introduce You to the Family/Vietnamica	BP 405	Liberty	1981
Golden Brown/Love 30	BP 407	Liberty	1981
La Folie/Waltz in Black	BP 410	Liberty	1982
Strange Little Girl/Cruel Garden	BP 412	Liberty	1982
European Female/Savage Breast	EPCA 2893	Epic	1982
Pic-disc version	EPCA 11 2893	Epic	1983
Midnight Summer Dream/Vladimir & Olga	EPCA 3167	Epic	1983
12" version	EPCA 13 3167	Epic	1983
Paradise/Pawsher	EPCA 3387	Epic	1983
Paradise/Pawsher/Permission 12" version	EPC TA 3387	Epic	1983
Golden Brown/Strange Little Girl	G456	Liberty	1984
Skin Deep/Here & There	EPCA 4738	Epic	1984
Skin Deep/Here & There/Vladimir & The Beast Part III			
12" version	EPC TA 4738	Epic	1984
No Mercy/In One Door	EPCA 4921	Epic	1984
No Mercy/In One Door (ear shaped disc)	EPC WA 4921	Epic	1984
No Mercy/In One Door/Hot Club (instrumental)			
12" version	EPC TA 4921	Epic	1984
Let Me Down Easy/Achilles Heel	EPCA 6045	Epic	1985
12" Version (3 tracks): Let Me Down Easy/Achilles Heel/			
Place des Victoires	EPC TA 6045	Epic	1985
12" Version (5 tracks - limited edition): As 3 track version			
plus Vladimir goes to Havana/Aural Sculpture Manifesto	QTA 6045	Epic	1985
E.P.			

Don't Bring Harry/Wired/Crabs/In the Shadows	STR 1	U.A.	1979
No Mercy/In One Door/Hot Club/Head On The Line	EPC GA 4921	Epic	1985

## FREE SINGLES - limited

Choosey Susie/Peasant in the Big Shitty (free with Rattus album)	FREE 3	U.A.	1977
Walk on By/Tits/Mean to Me (free with B & W album)	FREE 9	U.A.	1978
Aural Sculpture (free with Feline album)	XPS 167	Epic	1983

## SOLO RECORDINGS

JJ BURNEL			
Euroman Cometh (album)	UA G30214	U.A.	1979
Freddie Laker/Ozymandias (single)	UP 36500	U.A.	1979
HUGH CORNWELL (WITH ROBERT WILLIAMS)			
Nosferatu (album)	UAG 30251	U.A.	1979
White Room/Losers in a Lost Land (single)	BP 320	U.A.	1979
DAVE GREENFIELD & JJ BURNEL			
Fire and Water (album)	EPC 25707	Epic	1983
Rain & Dole & Tea/Consequences (single)	EPCA 4076	Epic	1984





# LETTERS



## BIRMINGHAM GIG

Dear Stranglers and *strangled*

On the 23rd February I went to see the band's gig at the Birmingham Odeon. The concert was brilliant. The Meninblack on stage are as good as ever. The way the band played some of the older numbers, particularly *Nice 'n' Sleazy*, made them sound as good as when they first recorded them. It also shows what brilliant musicians The Stranglers are. The newer numbers of *Aural Sculpture* were superb too. Can't wait to see the band live again — at the Odeon of course. Why not do three or four nights this time? I bet you'd sell out no trouble.

Yours in Black

Pete Marshall, Birmingham

P.S. The brass section were brilliant too. Talking to several dedicated Stranglers' fans they were all in favour of the addition of the brass players.

## TOP BRASS

Dear Rob Wakelin

How can you say that the brass section has messed up *Aural Sculpture*? The brass and The Stranglers complement each other perfectly. Laurie Latham needs congratulating.

At the recent gig in Manchester, the brass section played on some of the older songs such as *Peaches*, *Nice 'n' Sleazy* and *Toiler*. I was left delightfully astounded, especially after *Peaches*.

All credit to The Stranglers, Mr Latham and the three on brass.

Yours

Deena Tallon, Manchester.

## BOUNCER BOTHER

Dear *strangled*

I'd just like to put my word and thanks in about the recent tour. I thought the gigs I saw were excellent (at Sheffield and Birmingham on the 22nd).

The songs that stick most in my memory are *Something Better Change*, *Peaches*, *Golden Brown*, (Hugh sang that brilliantly at Sheffield), *Sewer*, *Ships That Pass in the Night*, *No Mercy* and *The Raven* (unfortunately left out at Birmingham as too many arseholes got on the stage.)

I've only got one complaint. I know you can't do anything about the security guards, but I feel you should know that at Birmingham they were bastards and wouldn't let you move about freely. My main objective was to get down as close as I could to the front, but we couldn't get down anywhere near. I know I had rear

stall tickets but I paid the same price as those at the front. As Sheffield, however, you could move around freely and I don't think that there was any more damage done at Sheffield than at Birmingham. Anyhow, thank The Stranglers for me.

Neal Edwards, Much Westock.

## JOBBIESINBLACK

Dear, dear *strangled*!

Mark Arnold of Nottingham stated two things in his letter in Vol 2 No 20 which I would like to take exception to. Firstly, The Stranglers' music is far too good to pogo to with cornflakes and beans. Secondly, the pogo is definitely not an obsolete movement of the body and IS still seen at Stranglers concerts.

For instance, the latest Stranglers' concert in Glasgow's doomed Apollo theatre (huh!) was marred to some extent by the Punk element. No, I didn't mind the first three rows of seating being totally demolished (bad bouncer tactics). No, I didn't mind the spitting. A grog in the mouth (Scottish expression for ejected saliva) tends to lubricate your dry throat anyway. No, I didn't even mind the first fan on stage, and, incidentally, yes, I was down at the front. But I did mind some of our lunatic Punk "friends" throwing seats at the bouncers.

You see, the problem is that there is a heaving mass of bodies down at the front at gigs at the Apollo, and when someone throws a hard wooden, metallic seat (ripped and padded for extra comfort!) at the bouncer with his back to the stage, then the chances of a direct hit (not a bad idea in itself!) are a million to one. No, it didn't hit me, but it very well could have, or any other poor MIB in the crowd.

I get sick of all us ordinary Stranglers' fans having to make way for these crap-bag exhibitionists who think they can do as they please. For too long, the Stranglers' fans have been plagued by the Punk infestation. Why don't they keep to buying bootleg, antique Sex Pistols' records or attending Abrasive Wheel's concerts, or better still lying under abrasive wheels? Punk IS dead anyway.

Another happening which slightly perturbed me about the concert was the ten or eleven people who threw themselves on to the stage (after the first guy who really knew how to behave). It got so out of hand (the bouncers' fault again!) that at one point about six guys were on the stage. One nut even had the cheek to bump into our very own JJ Burnel, who had to lower himself to "frog" march (no offence JJ) the jobby (Scottish expression for arsehole, literally means turd) off the stage.

If you have not already guessed, I don't like bouncers or punks. I know there isn't much that can be done practically, but I still thought I should write just to say that with all the "minor" distractions of flying seats, jobbies on stage and bad bouncer-ship, the concert, especially the musical content, was of the highest standard. It amounted to the best evening's entertainment since I was born (birth takes a lot of beating!) At the last concert I had a Migraineinblack!!.

Yours Forever

Paulinblack, Hamilton

## FROM OUR FOREIGN CORRESPONDENTS

Dear SIS

Here is a brief review of the "Hotel Trip" to see The Stranglers in Utrecht on 23 March 1985.

I travelled down from Carlisle with my friend, Pete, early on Thursday morning, arriving just after midday and spent the rest of the afternoon looking around London before congregating in the pub next to Gloucester Road Coach Park.

The coach got us to Dover for the 0100 crossing to Ostend. We arrived in Ostend slightly tired from the constant drink and charades game played using Stranglers' songs. A five-hour coach ride took us to Rotterdam, stopping off for a very expensive breakfast en route. We stopped at the Rijn Hotel in Rotterdam, which was of an excellent standard for leather-clad morons like myself.

There was a marvellous trip into Amsterdam that evening. Most of our time was spent in the famous red light district along the Kanaalstraat. Here we explored (?) the clubs and shows, getting slightly tipsy in the process.

After a good breakfast in the hotel on Saturday morning the bus took us all into Amsterdam for the day. Most of this time was also spent exploring the clubs and shows along the Kanaalstraat.

A short trip from Amsterdam to Utrecht brought us to the "Muziekcentrum Vredenburg." At 7 o'clock the doors opened to a mad rush of bodies to the front of the stage. There was no support act, so at 8.15 the delights of the Vladimir tapes came through the PA, followed by "Behold! The Stranglers bring you aural sculpture" and straight into *Something Better Change*.

After one and a half hours of non-stop brilliance came the encore. At this moment my mate, Alison, had climbed on stage to try and get one of Jet's drumsticks. This caught Hugh's attention and he said, "Is that Jet's daughter?" She then sat in front of Jet's drums throughout *The Raven*.



# Jack IN Black

GOES TO  
HOLLAND.

BY GLENN FABRY

SO - THE GUYS ARE GOING TO HOLLAND TO PERFORM IN UTRECHT... IT MIGHT BE AN IDEA FOR ME TO TAG ALONG...



I'LL HAVE TO HAVE ALL THE RIGHT GEAR, THOUGH....

THERE - PERFECT! I BET ALL THE DUTCH FANS DRESS THIS WAY.



ON THE COACH...

I'VE GOT MY CAMERA AND LOTS OF FILM HERE SO'S I CAN IMMORTALISE THE REAL HOLLAND IN CELULOID.... TULIPS... WINDMILLS... EDAM CHEESE etc.



AFTER ARRIVAL IN HOLLAND....

SAM! YOU LOOK LIKE SOME CRAZY TYPE OF PERVERTED DUDE... I KNOW JUST THE PLACE WHERE GUYS LIKE YOU CAN FREAK OUT AND GET IT ON COMPLETELY!



'CRAZY DUDE? FREAK OUT?'

WHAT IS THIS PLACE - SOME KIND OF TOURIST ATTRACTION?

YOU MIGHT SAY THAT...

WHAT HAPPENED TO THIS KID HERE?

OH - HE'S THE BOY WHO STUCK HIS FINGER IN THE DYKE...



... AND DIDN'T PAY HER FOR IT.

HEY MAN... I SEE A MOUSE!

WHERE?

THERE ON THE STAIR - RIGHT THERE! A LITTLE MOUSE WITH CLOGS ON...  
YEAH I DECLARE, THIS IS SOME HEAVY SMOKE, BABY...



HEY, BIG BERTHA! I'VE FOUND A GUY WHO'S DYING TO MEET YOU!

HEY MAN - GIMME TEN GUILDERS AND YOU CAN DO WHATEVER YOUR SICK MIND WANTS YOU TO.



GULP! BUT - BUT - WHAT ABOUT THE TULIPS AND WINDMILLS AND EDAM CHEESE?

TULIPS? WINDMILLS? CHEESE? EVEN I HAVEN'T HEARD OF THAT ONE - OK WELL I'LL TRY ANYTHING ONCE...



AARGH!

SEE YOU NEXT TIME FOLKS - IF THERE IS A NEXT TIME!



Three kisses from JJ capped off an unbelievable gig for her. It was definitely the best concert I had ever seen. Then we went straight back to London, sleeping most of the way.

Congratulations to SIS and MGP for the best weekend of my life.

Yours sincerely

David Carrier, Armathwaite



Proving that Holland is not just a place to grow Tulips

To Hugh, Jean, Dave and Jet,

Thanks for a brilliant gig in Utrecht. Remember me, "Jet's daughter"? Hello to Jerryinblack, Daveinblack, Peteinblack, Tweedy, Clive and the rest of the crew on our bus. Also hello to Jeffinblack who didn't make it. Love you lots.

Hope you'll be around for the next 10 years.

Fly straight.

Aliinblack, Paisley

## WALTZING IN GERMANY

Dear SIS/Stranglers

It was a warm evening in March when we set out from Mönchengladbach to see The Stranglers in Cologne at the Stadthalle Mülheim.

We arrived at the venue to see a crowd of 1985 German punks, who did not seem to be aware that they were about to receive a lesson in aural sculpture! Inside, the T-shirts and SIS merchandise were failing to impress the Germans' 'pathetic little minds'.

We got talking to Paul Roderick at the SIS counter and informed the promotions' manager that there had been little publicity in the area for the gig, which might explain the somewhat disappointing crowd.

Anyway, on to the concert; with the stage dressed in white we were treated to the works of John King. Then, the moment we had all been waiting for — the Meninblack took to the stage. The boys played a very impressive set, lasting just under two hours. The sound quality was too much for words — **Punch and Judy** and **Toiler** came over particularly well! Four black shapes contrasting with the white back-drop produced power with subtlety, especially with the new numbers. JJ was going through his martial arts routine, while Hugh was crooning his way through **Golden Brown**, still a big crowd-pleaser. The brass section came across clearly; only once did Hilary Kops hit a wrong note, which earned him a wry smile from

JJ. In between numbers Hugh hit the chain-smoking crowd with some ready wit and repartee, as he does so well.

Thanks for making two Midlanders very happy with a great gig. It's a pity the Germans did not realise that they had been sculptured!

Cheers.

Nige and Lynda Bates,  
Mönchengladbach, West Germany

## WHAT A LET DOWN!

Dear SIS

Talk about **Let Me Down Easy**, I certainly think The Stranglers have let me down. Why on earth is there an instrumental version of the song? I am referring, of course, to the 12", which I bought, thinking that on the B-side there would be an instrumental called **Place de Victoires**. I am not exactly A Level French standard, but even I know that when translated it means "Place of Victories". It does not mean "Let Me Down Easy"! I feel cheated. It wouldn't have been so bad if it had said "Let Me Down Easy (instrumental)" on the sleeve, but it didn't. It advertised something which wasn't what it said it was.

Yours

Ally Mayhew, Newcastle.

Dear SIS

I would like to add my comments to Andrew Spencer's letter (**strangled** 20), with which I agree totally.

I recently bought both the 12" version of **Let Me Down Easy** and the collector's edition 5-track 12" because of the track entitled **Place de Victoires**. The reason I bought the 12" rather than the 7" was partly because of the extended version of the A-side, but mainly because of this "extra" track. However, it soon became apparent that the extra track was none other than an instrumental version of the A-side. What annoyed me was the fact that the title had been changed, seemingly to fool the record buyer into thinking that he/she was getting an original recording. This is not what I expect from The Stranglers. I thought they cared about their fans.

Having bought the 5-track 12" by mail order from Adrians, I only knew that the record would include **Let me Down Easy** and four other tracks. Thinking that two of these four would be the B-side of the 12", I expected to get **two** new tracks, not one new track and a "manifesto" which was recorded nearly two years ago. This same track was also a freebie with the LP **Feline** when it was first released. As previous free singles had become quite rare, I did as **strangled** advised and ordered my copy of the LP to ensure that I also got the freebie. However, within months **Aural Sculpture** could be bought from SIS, thus rendering it no longer the limited edition it was supposed to be. Now it has appeared on the 5-track 12". I hope it is not The Stranglers who are responsible for this, but even so, they should be able to control their own material so that their fans are not cheated as I feel they have been.

Yours

Grant Curley, Oldham

Dear Sirs

I am writing this to agree with Andrew Spencer who wrote one of the few intelligent letters in the last issue. The Stranglers may be well pleased with the way in which Epic have been treating them, but what about us? They have certainly finished my days of collecting Stranglers' records. **Let Me Down Easy** is the only Stranglers' single which I haven't bought and I'm buggered if I'll buy many more. Yes, I have a complete collection of singles and albums (including EPs, 12"s and picture-shaped discs), but to have kept this up I would have had to pay £24 since **Skin Deep** came out. I consider this well excessive for only 19 new songs.

To quote Hugh Cornwell Esq., "We hate repeating ourselves". (Radio One 17.10.84) What? You must be kidding!! **No Mercy** is available on five different records. I realise that this is mainly due to CBS/Epic but surely the band must have some control over what is put out? One satisfying thing to come out of it is the total failure of the last two singles. I like to see The Stranglers succeed as much as the next person but if **No Mercy** or **Let Me Down Easy** had got into the charts it would have been a victory for such outrageous marketing. The Great Rock 'n' Roll Swindle had nothing on this!! I see that Paul from Colne, Lancs, thinks you should remix some old stuff — don't you dare! You ruined enough of it on the tour with that fucking brass section.

Talking of tours. . . . . I don't want it to be a run of the mill tour, playing all the Odeons all over the country again. Like, you know, it becomes a habit and we've done that so many times we don't want to do it again." (Hugh Cornwell, Radio One 17.10.84) Well Hugh, they may not be called Odeons, but Apollos and The Dominion are pretty much the same, aren't they? And the prices!! The Boomtown Rats managed to charge £4 for their Dominion gig, so why were your tickets £6 (£5 for the upper rear 2nd tier circle)? I can see no justification for this. And what's so wrong with Odeons? You might have played them before but they are where the best gigs I've been to were. Please never play the Nottingham Royal Concert Hall again 'cos it was shit. "I think it's about time that someone came out with a huge band with lots of brass in it". (Hugh Cornwell 17.10.84) Well, you certainly gave it a try, didn't you? I do hope it's not going to be a permanent part of the band, especially with names like Hilary (!!) and that when the new songs which need brass (and sound good with it, don't get me wrong) are dropped from the live set, so will the brass section.

After this long complaint I'd just like to say thanks for playing so much old stuff and getting the new stuff over and done with at the start. It's good, but not as good. Manchester was one of the best Stranglers' gigs I've been to (of about 18 now), but Nottingham was definitely the worst.

Yours in black (yes, after all that I still am)

Lloyd, Leicester.

## GLOSSY STRANGLED

Dear SIS

**strangled** No 20 plopped through my letter-box this morning. As usual, I eagerly



tore open the envelope and my first reaction was one of shock! What's this? Shiny flimsy pages! What's happened to the good old thick, sturdy leaves of yore? They really were much better, and, all in all, **strangled** had a more substantial feel to it. My view is that you want to attract more buyers with a glossy "Mini-Cosmopolitan".

Yours

Duncan MacDonald, Fife.

Dear SIS

What on earth has happened to **strangled**? I am of course referring to **strangled** 20. What's with the glossy presentation? Remember what Hugh said on the David Jensen show (Radio One) back on 4th January 1983? I quote, "That's why I said it was still a fanzine, still an enthuzine, it's for enthusiasts and it's written by enthusiasts, so there will never be glossy pictures of us brushing our teeth in it". (Hugh talking about **strangled**). How long is it before we will be able to see JJ as a centrefold, holding a tube of Colgate and saying some stupid ditty about the whiteness of his teeth? I don't mean to sound fastidious but I was happy with the way **strangled** was. The content is still of a high quality but it is steering towards the style of "Smash Hits" etc, what with the contents on the outside (seems ridiculous when you're going to read it anyway) and the gloss finish.

Another thing I find strange is the quality of record covers which is on a steady decline. Since **Strange Little Girl** and including **Golden Brown** and **La Folie** the covers have been absolute rubbish. Now, not content with sticking the title in large letters on the front (excluding **Midnight Summer Dream**), the band have settled for pictures of themselves on the covers (eg **Paradise**, **No Mercy** and **Let Me Down Easy**). Really, it's not very good and the pictures don't even portray imaginative poses as on the **Black and White** cover.

Have fun

Adam Rickwood, Colchester.

Dear SIS, Stranglers

I would like to say my piece about **strangled**. Over the past year or so **strangled** has come on in leaps and bounds, not only in quality of print, but layout and general information. No other fanzine parallels it. I hope **strangled** readers know how lucky they are!!

Yours

Michael Vincent, Stafford.

P.S. Very impressed with the new paper for **strangled**! Have W H Smith fallen for it?!!

Dominic Minet, Staines.

*The reason for the change of paper used for **strangled** is that the paper we previously used was extremely absorbent. This had two adverse effects. Firstly, an enormous amount of ink was needed, compared with coated art paper, which does not absorb ink. The more important factor, however is that the quality of some of the best photos we have had printed in the past has been unacceptably poor, particularly in the case of **strangled** 19. We discussed this problem with our printer, who offered us the good quality art paper used in No 20 at no additional cost. I think you will agree that the quality of the photos has improved considerably as a result.*

*Sorry Dominic, no orders from W H Smith yet. But we're still waiting!! — Ed.*

#### SEASIDE POLL

Dear SIS

On reading the local free newspaper (Bournemouth Advertiser), I came across a readers' music poll. I'm glad to report to you that Dave Greenfield holds the No. 1 position as instrumentalist!! JJ Burnel came in 8th as bass player, but unfortunately Jet and Hugh aren't fully appreciated.

Yours

Nyree Kerr, Christchurch.

#### THE CONTINUING STRANGE CHAIN OF EVENTS

Dear SIS

..... Now going back to Vol 2 No 6 and JJ's article, "A strange Chain of Events", which I think is still happening. Why? Well, remember the mispressed B-side of **Golden Brown**, **Everybody Samba** by Music for Boys? Playing bass and drums on that track were Tony Butler and Mark Brzezicki respectively. Now, these two people are more famous for playing in a group called Big Country. I don't know if it escaped you but Big Country are now managed by a certain Ian Grant (the name does ring a bell, doesn't it?), who was of course The Stranglers' manager for some time.

Even more strange was that, a while ago, on a Channel 4 programme called "Play at Home", Big Country were on and were referring to one of their road crew called "Sheds". Could this be the Paul "Sheds" Jackson, ex-head of The Stranglers' road crew? A strange chain of events you must admit.

And now I move swiftly on to merchandising. I know The Stranglers are well known for wearing black, but does this mean that every T-shirt and sweatshirt you sell has to be black? Let's face it, black isn't the best sort of colour to wear in the summer, now is it? So, is there any chance of having different-coloured T-shirts in the future? I mean to say, what is wrong with grey and white as colours? As The Stranglers say, "Save a thought for the man in white."

Yours faithfully

Steve Pittaway, Coventry

*Yes Steve, the Ian Grant and "Sheds" Jackson you mention are both the people who previously worked for The Stranglers. And it looks as though the strange chain of events is still continuing, as since your letter was written, Big Country have split up.*

*On the question of T-shirts in colours other than black, we would like to have more comments on this. If enough people write in to express an interest, then perhaps we could get some grey or white T-shirts made. What do you think? — Ed.*

#### FANFARE

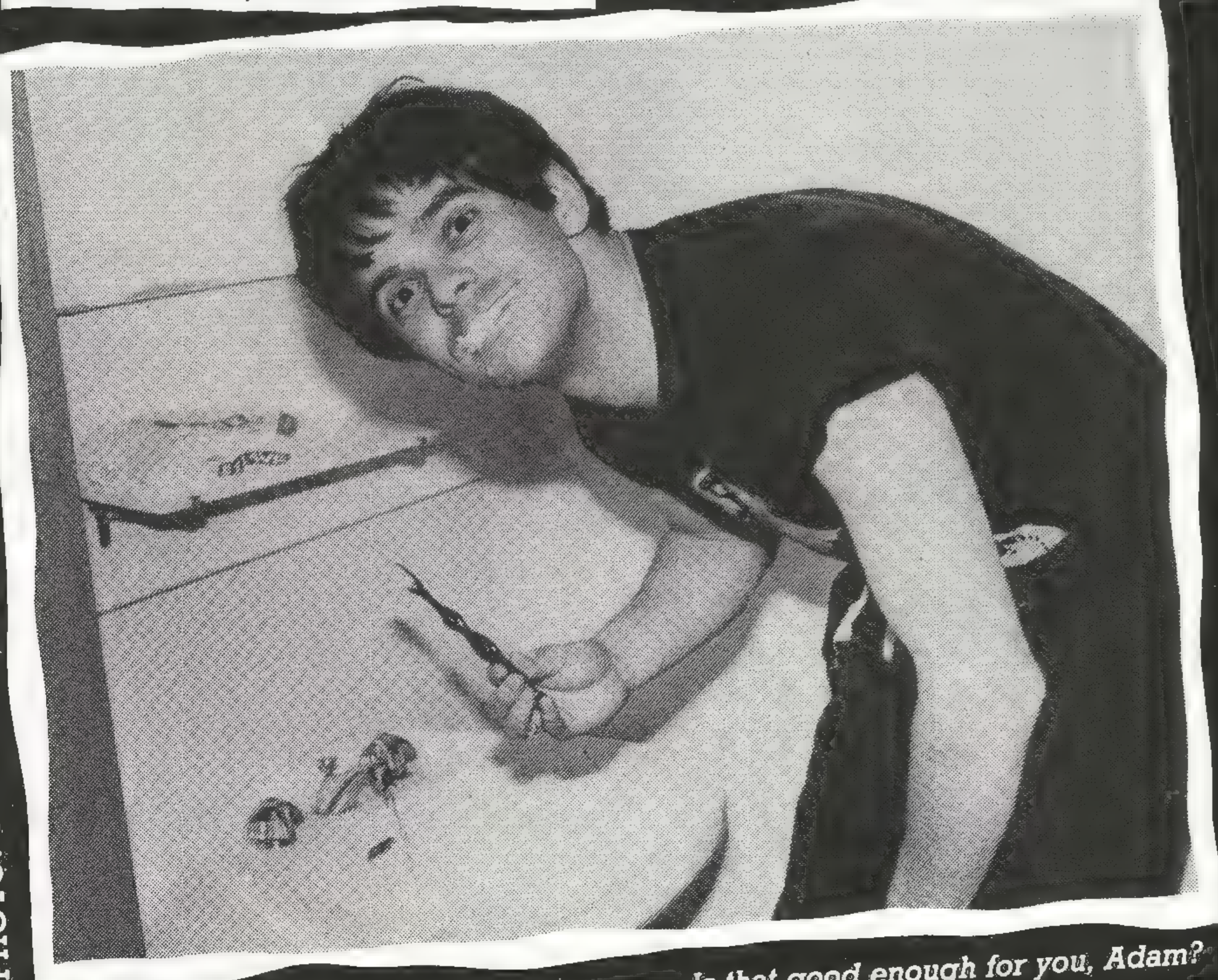
Dear SIS

I heard the recent Janice Long programme about you and thought it was quite interesting — it certainly reflected the professional approach you take to your job. I thought it also made quite clear the differences between yourselves and other fan-orientated (or not perhaps?) organisations, which was good. In fact, by the amount of praise which SIS gets for **strangled** and the rest of your work whenever it is mentioned on Radio One, I'm surprised more groups haven't wised up and attempted to run their own shows along similar lines. Then again, maybe it's up to their fans to press for change instead of just moaning when the (usual) problems occur... or maybe Wham! etc aren't really too worried what goes on.

Bye bye for now

Mike Madden, Fife.

PHOTO: YASU MARUKAWA



Is that good enough for you, Adam?



# FULL PAGE

## EARQUISITION

Behold, **strangled** brings you Earquisition!

This issue's puzzle should get most of you scratching your heads and get those brains in black working overtime. All (!!) you have to do is send in the answers to the following questions, which have been carefully thought up by Saz of SIS and Andy Robinson. Don't worry if you can't answer them all — we don't really expect anyone to get top marks. So send in the answers you can give and we will award points for the various answers. In the event of a tie for the winner, the contest will be decided by the tie-breaker question. The winner will receive one of our new bath sheets, along with a special enlarged photograph of the band. There will also be a special prize of a **Nosferatu Fire and Water** for the best answer given to the tie-breaker question. So, even if you don't know all the answers to the quiz, it's still worth sending in an entry. Here are the questions. Good luck!

- Who was in the live Euroband?
- What does the Russian intro on **Big Bug** mean?
- What was Hugh's Pentonville prison number?
- What was the name of the play in which Hugh made his acting debut? Name his two fellow performers and where it was performed.
- What condition was Dave's "butler" in?
- What does GmbH mean?
- Who designed the band's logo?
- Name the songs recorded by The Stranglers, but not written solely by them.
- Where were the live shots on **The Collection** video taken?
- Who is the MIB in the **Who Wants the World** video?
- Who was the Great Elmyra?

- The **Black and White** cassette has an extra track, instead of the free white EP. What is the extra track?
- Jet and Dave worked together part-time in the early days of The Stranglers, doing what?
- Who made a guest appearance at the Hammersmith Palais and Rainbow gigs on the **La Folie** tour?
- What was the title of the book, written by Milton Mezzrow, which inspired a Stranglers' song?
- What was the provisional title for **Rattus Norvegicus**?

- Who were inside the **La Folie** letters on the tour?
- What happened to Lot's wife?
- How many English towns/cities are mentioned in Stranglers' songs? (List them.)

## TIE-BREAKER

Complete the following sentence in no more than 15 words: I think that **strangled** is the best thing since sliced bread because.....

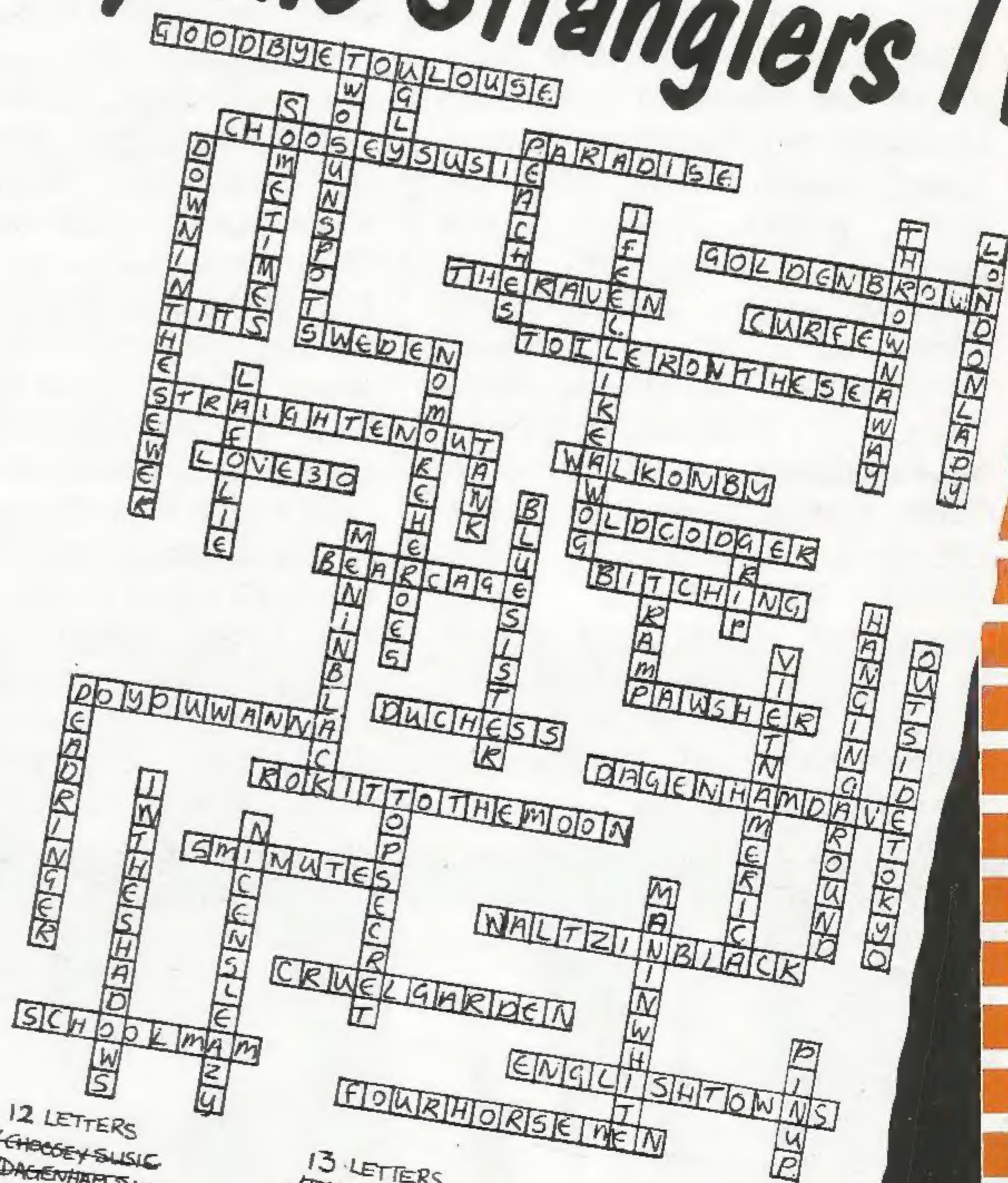
(The best answers to this question will be published in the next issue of **strangled**.)



The winner of the puzzle in **strangled** 20 was Nigel Cranfield from Rochford in Essex. A large Aural Sculpture sweatshirt is now on its way to you. For those of you who couldn't work out the puzzle, here is the correct solution. (Oh, come on, it wasn't that difficult!)

## 50 By The Stranglers IV

- 4 LETTERS
  - ✓ GRID
  - ✓ YANK
  - ✓ THIS
  - ✓ UGLY
- 5 LETTERS
  - ✓ PINUP
  - ✓ TRAMP
- 6 LETTERS
  - ✓ CORFEE
  - ✓ LOVE SO
  - ✓ SWEDEN
- 7 LETTERS
  - ✓ DUCHESS
  - ✓ LAFOLE
  - ✓ PAWSHER
  - ✓ REACHES
- 8 LETTERS
  - ✓ BEARAGE
  - ✓ BITCHING
  - ✓ PARADISE
  - ✓ THE RAVEN
  - ✓ WALKONBY
  - ✓ 5 MINUTES
- 9 LETTERS
  - ✓ OLD GODDER
  - ✓ SCHOOL MAM
  - ✓ SOMETIMES
  - ✓ TOP SECRET
- 10 LETTERS
  - ✓ BLUE SISTER
  - ✓ BEAD RINGER
  - ✓ DO YOU WANNA
  - ✓ LONDON LADY
  - ✓ MAN IN WHITE
  - ✓ MEN IN BLACK
  - ✓ THROWN AWAY
- 11 LETTERS
  - ✓ CRUEL GARDEN
  - ✓ NICE IN SLEARY
  - ✓ GOLDEN BROWN
  - ✓ TWO SUNSPOTS
- 12 LETTERS
  - ✓ CHOSEY BUSIC
  - ✓ DAKENHART DAVE
  - ✓ ENGLISH TOWNS
  - ✓ FOUR HORSE MEN
  - ✓ IN THE SHADOWS
  - ✓ NO MORE HEROES
  - ✓ OUTSIDE TOKYO
  - ✓ VIETNAMERICA
  - ✓ WALTZ IN BLACK
- 13 LETTERS
  - ✓ HANGING AROUND
  - ✓ FEEL LIKE A WOG
  - ✓ STRAIGHTEN OUT
- 14 LETTERS
  - ✓ DOWN IN THE SEWER
  - ✓ ROK IT TO THE MOON
  - ✓ TOWER ON THE SEA
- 15 LETTERS
  - ✓ GOODBYE TO LOUISE





**WANTED** Copies/photocopies of *strangled* Vol 2 nos 2 & 5. State prices. G. Everton, 21 Devon House, Lower Beeches Rd. Northfield, Birmingham B31 5JU

**WANTED** European, S. African & Australian 7" test pressings and different mix acetates. **FOR SALE** Euro Female UK radioplay demo £8, Better Believe £2.50, 2 Jap 12" EPs both for £5. Hello Sam (lots of love), Roy (Erith), Ian (Chadderton) and myself (Ego!) Ian, Hawthorne Farm Caravan, Perranwell Station nr Truro, Cornwall.

**WANTED** 12" Bear Cage, 7" WWTW, White EP, 7" Sverige, Mother's Little Helper, Euroman, Freddie Laker and White Room. Steve Williams, 140 Arlington Road, Southgate, London N14 5AT

**WANTED** All types cine cameras, projectors and SLR cameras, 35mm, 16mm, 8mm, sound and silent. State condition and APX year. Also wanted — any rare items by Sham 69 and Jimmy Pursey — articles, interviews, books, mags etc. All letters answered with SAE. John Phillips, 19 Biddesden House, Cadogan Street, Chelsea, London SW3.

**WANTED DESPERATELY** Strangers' press cuttings 77-83. Also Live X-Cert, gate-fold sleeve with free single, lyric sheet and poster. **FOR SALE** White Room pic Ex. cond. j6. Graham Robertson, 3/2 Dunsyre House, 33 Calder Crescent, Sighthill, Edinburgh.

**WANTED** Pics/cuttings on X Mal Deutschland, especially photos of last tour. Swop/buy. Would also like to hear from other people who like the band — not just the lead singer. Ianinblack, 18 East Park Drive, Leeds 9.

**WANTED** Bear Cage/Shah Shah pic for UK release 12". Also SIS Strangers postergramme, b & w "tree" poster, Raven, MIB and Folie promo posters. Pay reasonable price/swop for following singles; Golden Brown (white and brown cover), Pistols — God Save the Queen, Pretty Vacant, Silly Thing (all pic), Police — Roxanne (blue vinyl), Can't Stand Losing You (blue vinyl). Offers for Walk On By (white vinyl), PIL Public Image (newspaper cover) and Pistols Submission (one-sided single). **FOR SALE** full set of Beatles' monthlies Nos 1-77 £50 ono. Paul Edwards, "Bundoran", Duffryn

Rd, Abertillery, Gwent, S Wales NP3 1HJ.

**WANTED** Ear-shaped No Mercy. Name your price. John Cochrane, 67 Wardykes Rd, Arbroath, Angus DD11 4AX.

**WANTED** Details of Strangers on TV (especially Europe). Vol 1 *strangled* also available for sale/swop. G. Holmes, 37 Old Manor Rd, Rustington, Littlehampton, West Sussex BN16 3QS

**WANTED** Press clippings, references or individual theories on JJ's "United States of Europe". Possible Euro pen-pal in return. Miss J E Swift, 19 Bryning Lane, Wrea Green, Nr Preston PR4 2WJ **WANTED** 5 Minutes (cover only), Bear Cage (cover only), orig. Choosey Susie, No Mercy EP, Alarm Unsafe Building, Toyah 12" white vinyl Ieya: Ross McIntyre, 142 Pilton Avenue, Edinburgh EH5 2JZ.

**WANTED** Strangers' Collection video — Beta. Tel: Tyneside (091) 2673041.

**FOR SALE** Strangers' imports from Israel, New Zealand, France, Spain, Holland, Germany and others. Also Walk On By (white vinyl), No More Heroes demo, Harry 2-track demo, Aural Sculpture 7" test pressing and others. Write for list. Roy Smith, 127 Riverdale Rd, Erith, Kent DA8 1PY

**FOR SALE** 5 Minutes pic £15, SLG pic £10, G Brown pic £15, Folie pic £7 — all Portuguese. N Zealand 7" Skin Deep £9, Australian 12" Skin Deep pic £10, Italian 7" Family £5, Italian 7" Skin Deep pic £6, Dutch 7" Skin Deep pic £3.50, Dutch 12" Skin Deep £4.50, Dutch 7" No Mercy £3.50, Dutch 12" No Mercy £4.50, Dutch Euro Female £4. Plus other foreign LPs, many videos, rare recordings, photocopies of rare 76-85 cuttings, *strangled* vol 1 etc. Sale/swop. Mark Palmer, Zillerstrasse 15, 8500 Nurnberg 50, W Germany.

**FOR SALE** New Wave, Rock, Pop imports and rarities. Also Thrown Away on Irish United Artists. Send SAE for list. John, 11 Limpton Gate, Yarm, Cleveland TS15 9JA.

**FOR SALE** Every Strangers' 7" — all pic. Ex cond. Includes Nice N' Sleazy (2 tracks by Bonzo Dog Do Dah Band). Offers. A Jones, 32 Charles St, St Neots, Hunts PE19 1PA.

**FOR SALE** 12" and 7" promos. Many bands including Style

Council, Frankie, Smiths and many more. Send SAE for list. Kev (promos), 109 High St, Tunstall, Stoke-on-Trent.

**FOR SALE** Moog Rogue mono £130 (case £10), Korg MS10 mono £110, Hohner Pianet £100, Washburn Flanger £35, Boss DR 110 drum machine £90, Casio MT41 Poly £50. All mint cond. Will swop lot for Korg Poly 61. Ring Mark 021 459 1945.

**WANTED** Snow Country, Front Row Festival. Rob Landers, Tweede Walstr. 103 6511 LS Nymegen, Holland.

**FREE** Poetry booklet with a difference. Send SAE (9½" x 6½"). M Wilson, 2 Bayencourt South, Bexhill-on-Sea, East Sussex TN40 2AH.

**FOR SALE** Strangers' imports from America, Japan, France, Portugal, Spain and Italy. Also Damned albums and British singles. All pic covers. Robert Emms, 45 Westoe Rd, South Shields, Tyne and Wear NE33 4LU. Tel: (South Shields) 554299.

**SWOP** Rare Strangers' recordings for other recordings/posters etc. Pleasure not profit. Martin Black, 12 Stretton St, Glascote, Tamworth, Staffs.

**FOR SALE** Complete Strangers' collection. Many rarities eg Snow Country. Send SAE for list. Graeme, 13 Rowlandson Tce, Felling, Gateshead, Tyne and Wear NE10 9UX.

**FOR SALE** Nuclear Device/Yellowcake UF6 (7 copies VGC), Hugh's White Room (4 copies). All pic covers. £1.50 inc p & p. Will swop for Grip, Bear Cage, WWTW, JLNOE, Freddie Laker. Send SAE. D Ballentine, 32 Taylorstown Hill, Toomebridge BT41 3RL, Northern Ireland.

**FOR SALE** Portuguese 5 Minutes diff pic. £15, UK Mony Mony pic. demo £12, German Peaches diff pic. £15, German Duches pic. £8, UK WWTW demo £10 and more. **WANTED** French/German Grip pic. J Brown, 90 Astbury Rd, Peckham, London SE15 2NW.

**SWOP** Celia You Better Believe Me (UA demo pic), Freddie Laker (UA demo), Aural Sculpture 7" and LP, Ultravox We Came to Dance (12" Chrysalis promo). Paul Sergeant, Flat 2, 25 Balmoral Rd, Fairfield, Liverpool L6 8NB.

**SWOP** Strangers', Damned and J Division tapes for other tapes and especially *strangled* Vol 2 Nos 2, 3, 5, 6, 7, 11 and 13. Also swop many Pistol, Banshees, Damned cuttings

77-85, most mint. Also wanted — Strangers 1V and EP, Choosey — red sleeve, Family — hearts sleeve, Skin Deep — skin sleeve, No Mercy EP, Euroman (with inner sleeve). Paul Sloots, 8 Lancaster Close, Pound Hill, Crawley, W Sussex RH10 3NB. Tel (0293) 88 2380.

**SWOPLADS** OF photos, clippings, posters 77-85 of Strangers. Plus tapes/video material for anything on Ramones. John Kelly, The Flat, c/o Border Poultry, Harraby Green Rd, Carlisle.

**SWOP** Collection video on Betamax for VHS copy or sell for £12. Mr K P Johnson, 33 Penine Way, Nuneaton, Warks CV10 8PW

**19 YEAR OLD MALE** would like to hear from anyone interested in intelligent/humorous correspondence and exchanging tapes by post. Likes Antz, Bauhaus, early Bowie, Alice Cooper, Cult, K Joke and others. Ronnie, 38 Rutherford Rise, Coulsdon, Surrey CR3 2ST. **TO IVANINBLACK** with love Claireinblack XXX.

**LIONEL**, the Great Lost Strangers' Fan, would like Womeninblack to write/meet. Preferably Manchester area. Lionel Major, 64 South Drive, Chorltonville, Manchester M21 2FB.

**IF ANY OF YOU WOMENINBLACK** would like to write to a young Scotsmaninblack, aged 18, start scribbling! Martin, 64 Academy St, Elgin, Morayshire, Scotland IV30 1LR.

**POLISH STRANGERS' FAN** wishes to write to other fans. Can write in either English, French, German or Russian. Adam Nowak, 20-532 Lublin, ul Goscinna 13/8 Poland.

**WANTED FRENCH MALE PEN-PAL** 17-22. Must be able to speak English. For tall, blonde English girl, hoping to go to France in the near future. Ange, 16 Bernard Avenue, Hucknall, Nottingham NG15 8DH

**DEAR KEV** (Charles) have a very happy birthday. Love you always. Love Noella XXXX.

**EUROPEAN FEMALE** wants to meet/write to interesting Strangers' worshippers. Photos please. Caroline Gillett, 86 Curzon Rd, St Annes-on-Sea, Nr Blackpool, Lancs. Tel: 722941

**LIONEL**, the Great Lost Strangers' Fan, says "Hi" to everyone on coach No 1 on the

# SMALL ADS



Dutch trip, especially to Sam, Dave (Reg), "Tweedy" and Clive. "Let's tango in Utrecht!"

**POLISH STRANGLERS' FAN** wishes to write to English fans. Will write in English. Jacek Bury, 43-323 Czechowice-Dziedzice, ul. Kaspraka 1, Poland.

C S Told you the Boys in Black were good. And remember, it's Cornwell not Cornflake. Love Steve.

**3-PIECE BAND** from Merthyr Tydfil. Influences — Strangers, Damned, Buzzcocks etc. For copy of demo send SAE. Also want contacts with bands into similar material for gigs etc. P McDermot, 5 The Walk, Merthyr Tydfil, Mid Glamorgan, S Wales CF47 8RN

**DUTCH MANINBLACK** wants to write to Womeninblack from all over the world. Harold Zyp, Herman Collienusstraat 25A, 9718 KS Broningen, Holland.

**PUNKISH BOY**, 17, seeks mates for concerts, drinking etc. Likes K Joke, P Dead, Bolshoi, Cult, Cocteau and most gothic punk bands. Martyn Summerfield, 27 Elmdale Gardens, Princes Risborough, Bucks. (08444 4260)

**FOR SALE** Mony Mony (original UA 77 label) £1.50, Damned — Neat, Neat, Neat (Stiff) £2.50, Kate Bush — Wuthering Heights (pic) £2.70. K Snape, 40 Priory Road, Stone, Staffs ST15 8NT.

**KEYBOARD PLAYER WANTED** for Strangers-influenced, but original band. Professional ambitions essential. Temporary accommodation available. Phone Steve on Penzance 5069.

**HELLO** to Jeff and Raymy in Glasgow from Kate.

**MIDDLEMORE!** Happy (late!) Birthday for 5 March. (I didn't send it in in time for the last issue.) "All that I'm offering's the heart, that's all I have to give!" Never a frown .... Blodwin.

**CALLING ALL STRANGLERS FANS** — I want the John Peel and David Jensen sessions released on record, different and better versions of "Down In the Sewer", "Nuclear Device" and "Genetix" joined and other classic tracks. Together we can make this happen. Write to *strangled* and Epic Records demanding the release now.

**NEW WAVE AND PUNK CLOTHES** Nasty, 30 Clifftown Road, Southend-on-Sea.

**LOOKING FOR** Euroman (record/tape). T. Van Eekhaut, 24

Rue Du Dr Heulin, 75017 Paris, France.

**FOR SALE** Joy Division — Live in Paris (double LP), New Order — Off the Wall LP. Phone Ian 061 620 7185.

**FOR SALE** White EP £5, interview pic disc £10. Phone Richard, Guisborough 24339.

**FOR SALE** Jumper as pee-ed on by JJ. Offers to Adrian, 33 Hampton View, Fairfield Park, Bath, Avon BA1 6JL.

**SCOUSE STRANGLED PENPALS WANTED** for Preston girl moving to Liverpool in November '85 for nurse training at Walton. Must be into drinking and having a good grin la! All letters answered. Maura, 32 Ringwood Road, Preston, Lancs PR1 6XP

**BUDDING FRANCOPHILE** 29, seeks penfriend(s) (male or female) in France. John Adams, \* 32 Sylvester Road, Leiston, Suffolk, England.

**BELGIAN STRANGLERS' FAN** is searching for friends everywhere in Europe. I am 18 and want to correspond with other Strangers' fans in English, French or Flemish. Frederic Antzorn, 3 Rue de la Gaume, 6788 Halanzy, Belgium

**ANDREW, AG PABLO** would like to meet other Strangers' fans in Middlesbrough, 50 Mulgrave

Road, Middlesbrough (818058)

**NIGEINBLACK** at Manchester University — The Dukes say it's time to visit the planet smile . . . . it's time the love bomb ws dropped . . . . . it's time to eat music. . . . . it's time to kiss the sun. . . . . it's time to drown yourself in

**SOUNDGASM** and it's time to dance through the mirror. The Dukes declare it's 25 o'clock. £2.99 — **BUY IT.** Ian (Chadderton).

**WANTED** No Mercy EP mint, to exchange for Skin Deep 12" and leather-effect sleeve mint. Also, will pay excellent prices for any copies/good photocopies *strangled* Vol 1 and Vol 2 Nos 2, 3, 5, 6, 7, 11 and 13. Paul, 8 Lancaster Close, Pound Hill, Crawley, W Sussex RH10 3NB. (Crawley 882 380 9-12 am or after 6 pm).

**WANTED** Anything on The Chameleons, Strangers and Ramones. (Bouncing!) Andy Basil, Nick and John from Watford, remember John from Manchester on the tour? Please contact. John Hallworth, 31 Victoria Street, Denton, Manchester.

**KATHRYN EDWARDS** Welcome to the Worldinblack! Saz and Kate.

**HI TO PAUL J Swift**, Preston. **WANTED DESPERATELY** No

Mercy EP. Will pay any price or swop for Meninblack sleeve autographed by all the band. Noel McHugh, 27 Drumglass Way, Dungannon, Co Tyrone, N Ireland (086 87) 26008.

**WANTED** 12" Bearcage, 7" WWTW, 7" Family and Change, Heroes, 5 Minutes, Duchess and Thrown Away in pic Jon Leeming, 64 The Firs, Daventry, Northants NN11 5PX.

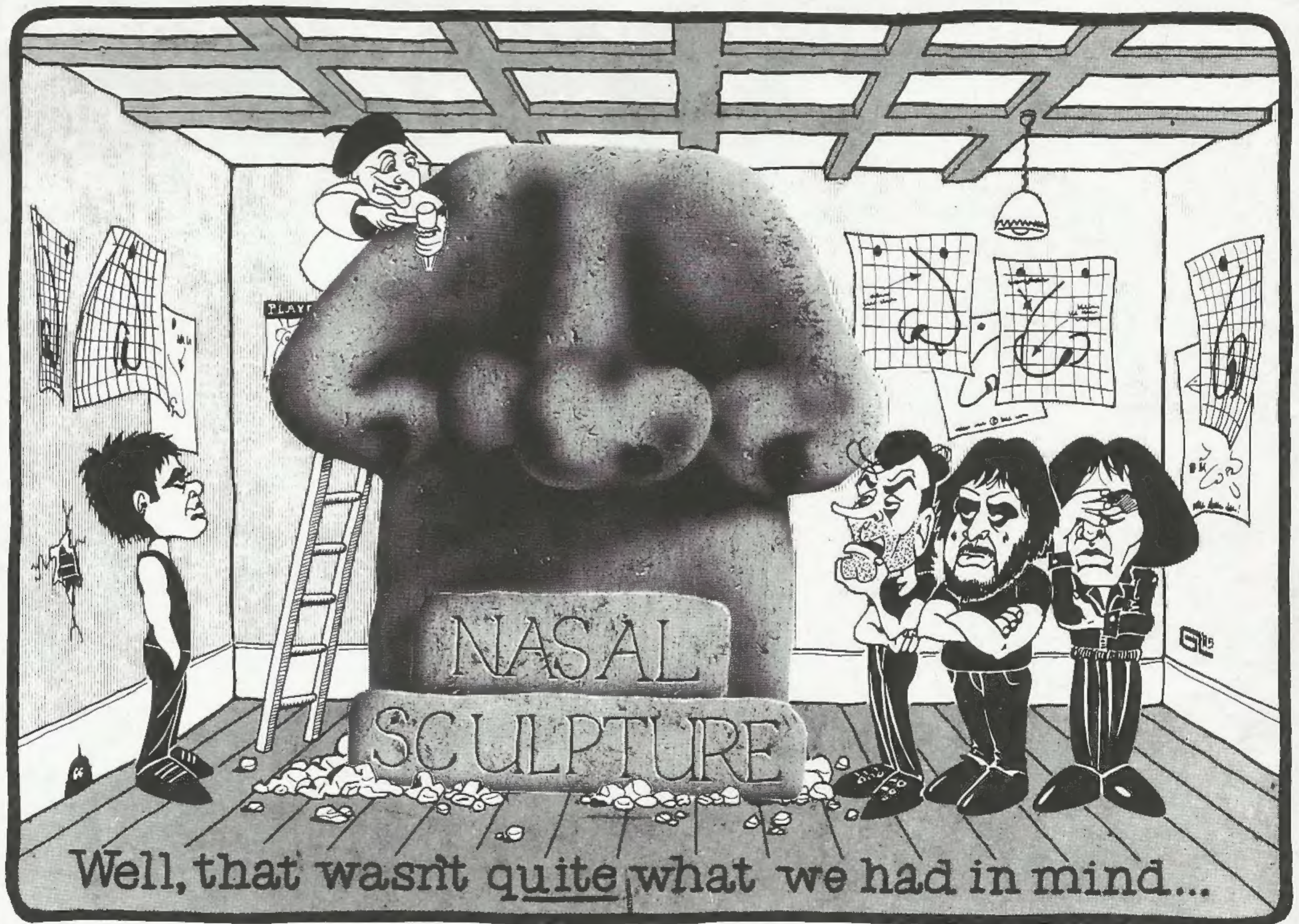
**STUART Frost** says Peter "Fatty" Frost is an extremely big wally. Hello to Big Lugs and Egghead. S. Frost is a much stronger (and fitter) person than Fatty.

**HELLO** to Mark in Black and Liz in Black.

**FOR SALE** Mint 3D Raven £12, MSD 12" (now deleted) £4. **WANTED** Interview pic disc, rare LPs/singles. Duncan, The Hawthorns, Startley, Chippenham, Wilts. (Seagry 720 535).

**TO THE DANISH PASTRY** — Hope all is not so quiet on the Eastern Front anymore! Jet — Sarah is suffering from frostbite! Love Jen.

*All small ads are placed free, but as we can't check them out, you reply at your own risk!*



CARTOON: GRANT LOUDEN (AFTER STEVE BEAUMONT)

# SMALL ADS



## AWFUL SCRIPTURE

When those of us who are responsible for subjecting you to that **AWFUL SCRIPTURE** can no longer sit and bear to listen to it anymore ourselves, then it is time to stand up and take the blame.

The musicians of our times stay in bed for as long as possible. They use every studio gadget available and misuse punters' money on booze and sex. We are witnessing the screwing of punters. Sod them.

The world must be prepared for the onslaught of **AWFUL SCRIPTURE** whose grating lines can be dumped on the unfortunate few who have the aids to hear, the glasses to see and the idiocy to be so gullible.

Wait. The injection is working. Is this the abortion of a Scripture? Within the recesses of a back street bordello a premature birth is about to bleed on us. Listen. Can you hear the screams? The sound of the author is almost too much to bear.

It has been written, such stupid prose, such a wind-up. Antagonise at every opportunity, use it to fill in every space; these are the reasons why we resorted to writing it.

Oh the boredom. Oh the waste of precious time. How could we have the audacity to get away with it? How can the world continue to put up with us whilst not knowing if we will be remembered for something apart from Golden Brown.

Behold. The Stranglers bring you **AWFUL SCRIPTURE.**

Merthch 'n Dyesin Kids  
Az/Kin/Richs